VOGUE

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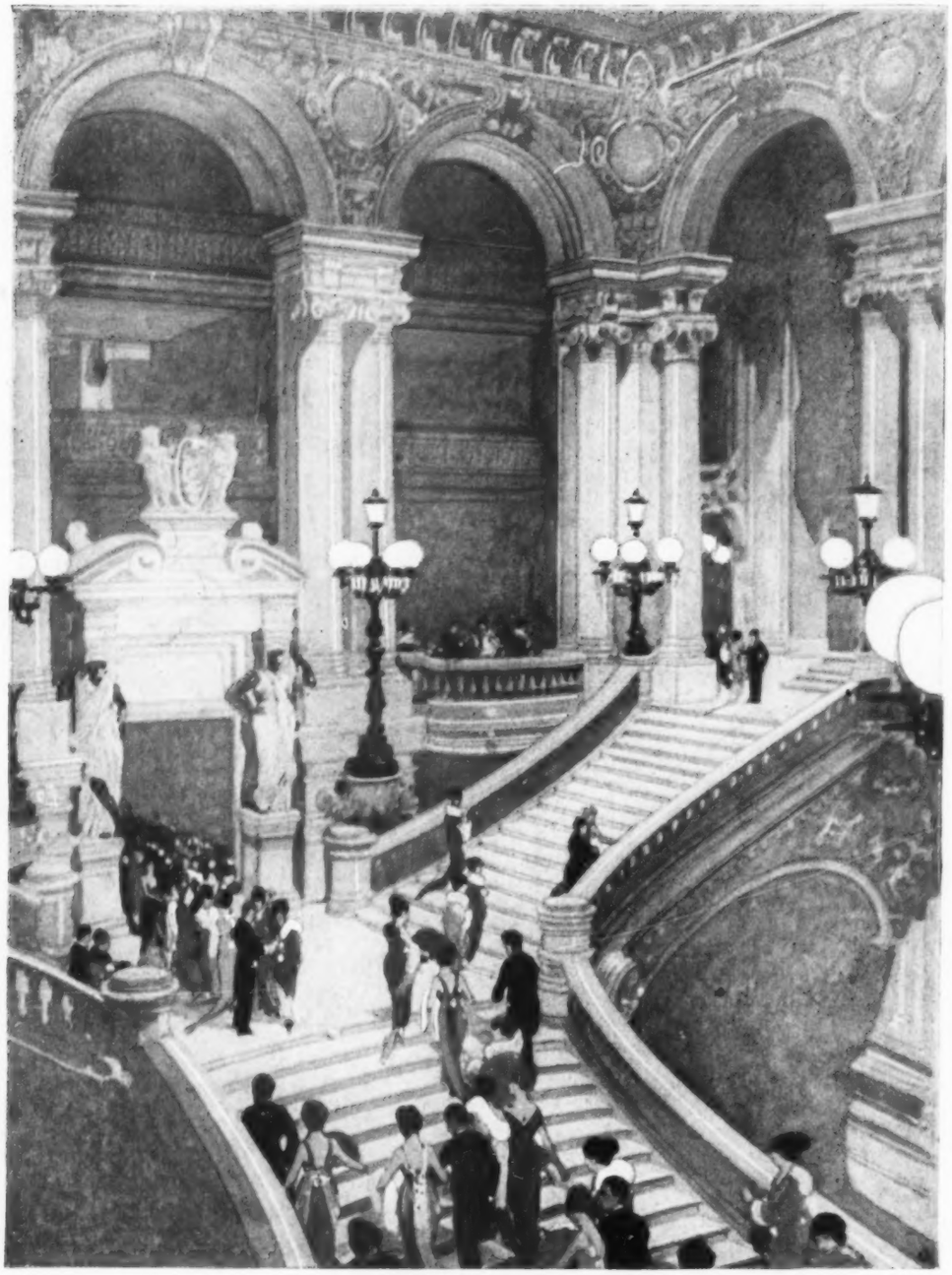
A FORECAST of SPRING FASHIONS and PATTERNS

48

February 1·1920

The Vogue Company
CONDE NAST, Publisher

Price 35 Cents



The Paris Opera

FROM Paris, for centuries the world's center of art, luxury and refinement of living, come Dorin's exquisite *compactes*—La Dorine and Dorin's Rouges.

In the manufacture of toilet articles of the finer sort Paris is supreme. Imitations of French powders and rouges lack that perfection of texture, that delicacy of perfume, that irresistible charm in every detail which make the genuine the choice of fastidious women. This is particularly true of the products of Dorin, imitated so frequently but always so unsuccessfully.

With La Dorine and Dorin's Rouges use La Dorine Lambs-down Pads. All sizes. Finest quality.

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Dorin's Preparations are sold only in containers marked "DORIN, PARIS"

LA DORINE

The Imported Compact Powder from Paris

WHAT IS YOUR COLORING? Send description of your hair, eyes and complexion with **25c in stamps,** and we will send two miniature *compactes*, La Dorine and one of Dorin's Rouges. Also booklet reproducing, in full color, seven exquisite types of beauty with directions for choosing the correct *compactes* for each type.

Or for **10c in stamps** we will send the booklet with generous samples of La Dorine and Dorin's Rouge *en poudre* instead of the *compactes*.

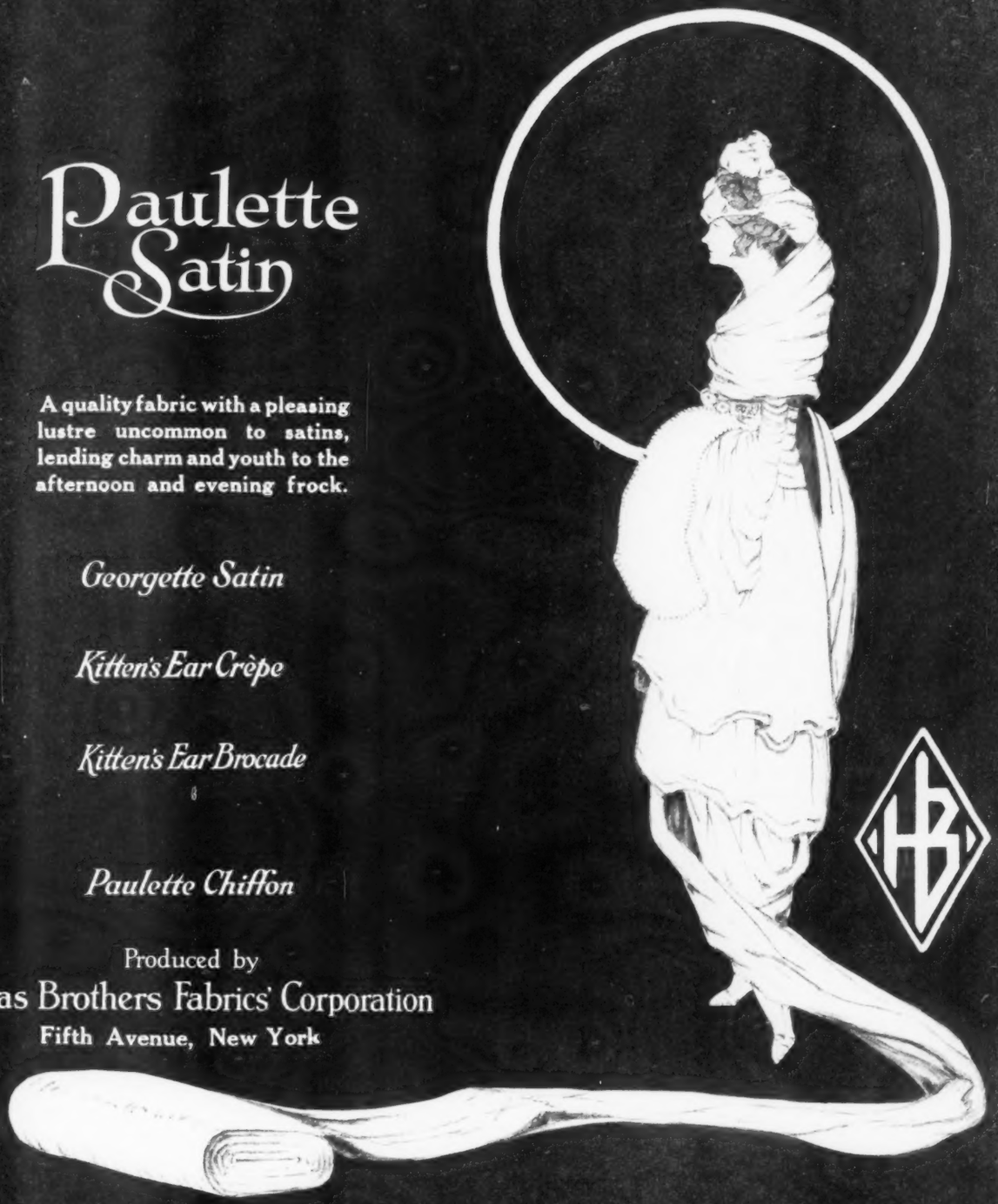
LA DORINE comes in four shades to harmonize with every complexion—Blanche, Naturelle, Rosee and Rachel. Dorin's Compact Rouges are in a variety of natural tones of which Rouge Brunette and Rouge Framboise are the favorites. Large dressing table size, $1.00.

For arms and shoulders, use the Companion Powder, La Dorine *en poudre*. Box $1.00.

F. R. ARNOLD & COMPANY *Importers* 7 WEST TWENTY-SECOND STREET, NEW YORK

Haas Brothers

Distinctive Dress Fabrics



Paulette Satin

A quality fabric with a pleasing lustre uncommon to satins, lending charm and youth to the afternoon and evening frock.

Georgette Satin

Kitten's Ear Crêpe

Kitten's Ear Brocade

Paulette Chiffon

Produced by

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Fifth Avenue, New York

VOGUE is published on the first and fifteenth of every month by the Vogue Company, 19 West 44th Street, New York. SUBSCRIPTIONS for the United States, Porto Rico, Hawaii, and the Philippines, $6 a year in advance. Entered as second-class matter February 16, 1916, at the Post-office, N. Y., under act of March 3, 1879.

Vol. No. 55, No. 3
Whole No. 1136

You will always find

"Onyx" *Hosiery*

Reg. U.S. Pat. Office

yielding the measure of satisfaction you have a right to expect.

This well-known brand has upheld its reputation for Quality under any and all conditions, and needs no commendation.

The great variety of styles and fabrics produced bearing the "ONYX" trade-mark enables you to supply your needs for all purposes for the entire family.

"ONYX" Hosiery of Finest Silk, plain colors, lace ankle, or all overs for special or daily wear, also Silk Lisle, Lisle and Cotton for general use, always reasonably priced.

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Emery & Beers Company Inc.

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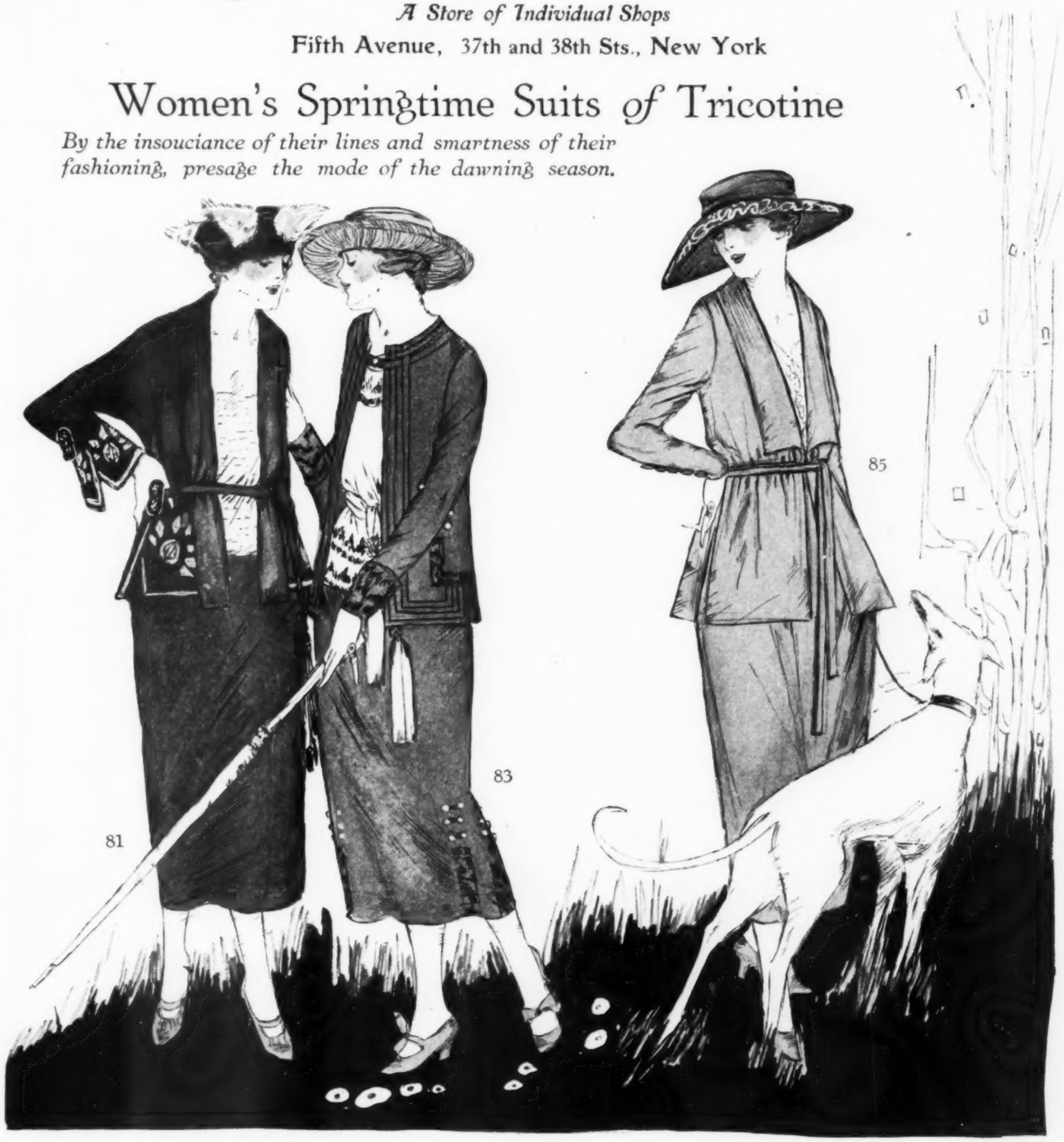
Fifth Avenue, 37th and 38th Sts., New York

Women's Springtime Suits *of* Tricotine

By the insouciance of their lines and smartness of their fashioning, presage the mode of the dawning season.



81—The coat of this navy tricotine suit is shorter than usual, and the new kimono sleeves make it smarter than usual. The Tuxedo revers fold back to reveal a vestee of tricolette. Hand embroidery in worsted, silk and metal thread adds to its beauty. 135.00

83—This navy blue tricotine suit is a three piece affair. The collarless, straightline coat is banded with folds of tricotine; the skirt is embroidered to match the coat; the beige tricolette blouse has the new short sleeves, and is hand embroidered in navy blue silk. 150.00

85—This is the simple, well tailored type of navy tricotine suit that finds a place in the wardrobe of a well dressed woman. The long revers, the narrow tie belt, the well tailored shoulders and snugly fitting sleeves lend lines of slender grace to the silhouette. 89.50

The HATS *illustrated,* but suggest the variety in the French Millinery Shop. Prices upon application.

"Miss Saratoga" Tailored MIDDY SUITS and BLOUSES

THE PATRICIAN AMONG MIDDIES

FAULTLESS to the last detail of style-individuality, regulation correctness, and exacting needlework, every Miss Saratoga garment abundantly *deserves* its popularity with exacting parents and girls' schools of discernment.

¶ *Featured by the better stores only—without a Miss Saratoga label, it is not a Miss Saratoga garment*

300-A (at left). Of Irish Ramie Linen. With every regulation requirement—emblem, service stripe, apprentice knot, etc. Stars on collar, crowfeet on pocket, closings at cuffs and yoke all hand embroidered. Pleated and full skirt, detachable belt of self material, deep hem, wide placket fastened with snaps. Colors: White, Oyster, Pink, Rose, Green, Copenhagen Blue, Lavender, Brown. Sizes: 14 to 22 years.

300-E. A "Little Sister" Suit of pure Irish linen. Full regulation in all respects. Skirt is pleated, on a body of white Jean. Colors: White, Oyster, Pink, Copen, Gray, Rose, Green, Lavender, Brown. Sizes: 6 to 14 years.

901. All White Jean with sleeve emblem and hand embroidered stars, crowfeet and closings. Insert pocket front and back yokes, three rows of tape. In *every* way, a regulation type. Sizes 6 to 22 years.

932. The Detachable Collar and Cuff Model of best Jean. Collar and cuffs of Navy Blue all wool Serge. With collar and cuffs detached, this model is ideal for gym. and other athletics, its unique attaching arrangement overcoming the frequent objections to blouses with a detachable feature. Front and back yokes, insert pocket, etc. Sizes 6 to 22 years.

MODEL 300-E

MODEL 901

MODEL 932

Send for the "Miss Saratoga" Style Booklet just issued.

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The Makers
BALTIMORE *Md.*

BONWIT TELLER & CO.

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19 Rue d'Antin

The Specialty Shop of Originations

FIFTH AVENUE AT 38TH STREET, NEW YORK

Philadelphia
13th and Chestnut Sts.

Hats illustrated are from Bonwit Teller & Co., in all shades to match frocks pictured. Prices upon request.

Advance Modes In
WOMEN'S FROCKS
Of Distinguished Simplicity

EMPHASIZING THE NEW LENGTH SKIRT
AND VARYING LENGTH SHORT SLEEVES

Slipon Gingham Frocks with Coats to Match 55.00

LEA—Of imported checked gingham, in rose, blue, orchid or red-and-white checks. Folds of white pique trim the frock and form the long panel collar, cuffs and banding on pockets of Coat.

Frocks without Coats *29.50*

Women's Organdie Frocks with Hand Made Roses 55.00

DORO—A picturesque type of frock, in white, maize, peach or orchid organdie, with hand-made organdie roses inset between wide tucks and ingeniously placed on short sleeves and ribbon girdle.

Slipon Crepe de Chine Frocks 59.50

ADA—Silk soutache braid in Vermicelli pattern is artistically applied on this frock of crepe de chine, in white, flesh, orchid, navy or black. It accentuates the rounded neck, short sleeves, distended pockets and forms a wide skirt border; Windsor silk tie.

Women's Organdie Frocks 35.00

FERN—Charmingly piquant is this organdie frock in white, maize, orchid or peach; cluster tucks, self pleatings and a modified skirt fulness give the fashionable bouffant effect. The navy blue taffeta silk sash is in pleasing contrast to the delicate shades of the organdie.

Same model as "Fern" in dotted Swiss *49.50*

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THE PERFECT BLACK APPAREL
Dresses & Blouses

OF the more beautiful black fabrics, gleaming satins, soft and clinging georgettes, *Blackshire* has created gowns of incomparable beauty. To *Blackshire's* rare genius has been added the Parisian charm of sparkling robes of sequins, of laces fine as filigree.

Blackshire has idealized fashion through the development of black, to a thing of beauty that enhances the charm of woman.

Blackshire Gowns and Blouses may be obtained at the better shops everywhere.

Blackshire Style Story sent upon request.

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All the romance of out-dooring dress is achieved in

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Silks de Luxe

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(In plain colors and new prints)
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(In plain colors and new prints)
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(In plain colors and new prints)
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ROSHANARA CREPE
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By the yard at the best Silk Departments—in wearing apparel at the better Garment Departments and Class Shops
The name MALLINSON on the selvage marks the genuine.

H. R. MALLINSON & COMPANY, Inc.
"The New Silks First"
Madison Avenue 31st Street New York

"THAT WELL-DRESSED LOOK"

Walking might easily become an obsession if you possessed either of these little Wooltex Tailormades! The little lady on your left chose the "Briarcliff" knockabout in a tan mixture Scotch Tweed—though she could have had gray or green. When you "look sharp" you see a touch of wistaria running through the belt and facing the pocket flaps. It comes without the color, too. You wear the collar high or low and the skirt is comfortable walking width. $55.

This little lady wears the "Lee" knockabout in Irish Homespun. The coat is quite "boxey" and fastens with one button. Both coat and skirt have double pockets, and the sleeve links keep the wrist snug fitting. The skirt is designed for walking and you'll like the colors—Reddish, Tan, Hemp, Blue and Brown mixtures. $68.

With a dollar note acting for all the world like fifty cents, buying a suit these days is somewhat like choosing a husband—it requires a bit of thought!

It's such a simple matter to get a good looking suit—you can try one on any day and see yourself reflected trim and smart. But, it's just as it is with a shoe, you don't begin to know it until you've worn it three weeks or a month. That's about the time you learn whether the lines were "tailored in" or "pressed in." Whether that snug shoulder is going to hold its boyish line and the collar lie flat to your neck.

And, that's about the time a Wooltex Tailormade begins to prove itself a thoroughbred. Sun and rain have done their worst (of course there *were* times, too, when you couldn't find an empty hanger and used the chair back instead) but your "well dressed look" never leaves you!

You are so delightfully sure, too, that the particular Wooltex style you've selected is not a fad or whim of the moment—it won't make you wish that you had waited until fashions were a little more assured.

Wooltex
Tailor-mades

It's just a bit of white satin embroidered in gold and black. But, neatly fastened inside the collar of your tailormade, it means that you'll wear the coat or suit with all the pride we take in signing it!

Remember, no matter how much it "looks like" a Wooltex Tailormade, it just can't be without that Wooltex signature shown above!

If it's a knockabout you want, you'll find a Wooltex Tailormade with just enough "English" to it to make you fancy yourself strolling through Hyde Park. If it's a suit or coat for bestest-best, there's a Wooltex Tailormade with an indefinable air of Paris about it—a pert little flare or a temperamental bit of color.

There's no need to tell you about the materials in Wooltex Tailormades—they're all wool, of course, Tricotines, Home Spun, Scotch and Irish Tweeds, Suede Velour, Polo Cloth, Angora Polo and others. The linings are the kind that tempt you to walk swiftly and let your coat blow open!

When you go to look for your Wooltex Tailormade be sure to ask the salesperson for "The Tailored Woman"—it's a little magazine that gossips of styles now and styles to come. Or, if you like, write us and we'll mail it to you.

"The Tailored Woman," Fifth Avenue at Fiftieth, is the exclusive shop in New York showing Wooltex Tailormades. For a shop nearer home, write us!

"Pinehurst." It's of French Blue Angora Polo, this little sports coat. The Gray Angora Tuxedo facing conceals two little pockets, and those sharp little points over the hips are extremely smart. The cuff is "linked," the shoulders snug, and the back full. It comes in Squirrel, French Blue and Tan—the Tuxedo collar is of self or contrasting Angora. $45.

"Meadowbrook." This is another smart Polo Coat. Large, square pockets, convertible collar with self stitching and a nice broad belt make it unusual. The shoulders are snug, the back straight with stitched seam down the centre. It is open in back from about six inches below the waist to the hem. In the same colors as the "Pinehurst." $58.

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The H. BLACK COMPANY: Cleveland: New York

For All that's Exclusive in Hosiery

Women all over America are availing themselves of our personal shopping service in the purchase of the better grades of hosiery, especially since the finer grade has become so hard to procure. There are hundreds of styles to choose from. Sheer lace silk hose woven from the finest of silk threads to the heavy wool sport hose, hose to match your costliest slippers and gowns.

Women's silk hosiery. Rich lace inserted over ankle. Latest effects in rich designs. Sizes 8½ to 10. Black only. Style 1—Price, pair . . $12.50

Women's fine silk hosiery in the newest and most attractive lace effects. Black only. Sizes 8½ to 10. Order Style 2—Price, pair $8.50 and $10.50

Women's fine silk hosiery with novelty side clocks in handsome effects. Black only. Sizes 8½ to 10. Order Style 3—Price, pair $5.50 and $6.50

Women's pure silk hosiery. Good weight, double heels, toes, and soles. Choice of black or white. Sizes 8½ to 10. Order Style 4—Price, pair $3.75

Women's pure dye thread silk hosiery with lisle top. Reinforced heels, toes and soles. Black and white. Sizes 8½ to 10. Order style 5—Price, pair $3.25

Mandel Brothers
Chicago

Eleanor Gray
Shopping Service

Stevens' Corset Shop

Presents

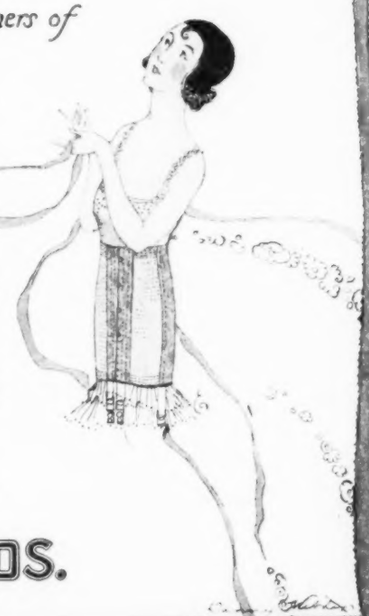
"Slip On" Corsets

The Latest Parisian Edict

Together with rubber corsets and hip confiners of Tricot, Silk Batiste, Satin and Broche.

Distinctively smart, with a subtle style of our own.

Supreme in Quality and Fit



(A) *Stevecco "Slipon"*
(Made in France)
Assures the uncorseted effect of slender youth. Made of flesh Chamoisette with rubber inserts at sides.
Price $22.50.

(B) *Stevens' Special*
Dainty little flesh satin negligee corsetlette for negligee or dancing.
Price $3.00.

(C) *Elpsian "Slipon"*
Topless model. Graceful, straight lines of this corset are ideal for the new silhouette. Exquisitely dainty. Flesh silk batiste with elastic inserts at top and in the front of the skirt.
Price $18.00.

(D) *Lily of France*
Wonderfully attractive model. Low elastic top corset, silk tricot and satin. The front and back are sufficiently boned to support the abdomen and flatten the back. The garter arrangement lends materially to the effectiveness of the model.
Price $37.50.

(E) *Stevens' Special*
Model of firm pink silk, surgical elastic and broche without lacings. Delightfully comfortable. Low top and long lines below the waist. Produces the desirable straight-back effect.
Price $16.50.

CHAS·A·STEVENS & BROS.

Chicago

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ORIGINALITY—QUALITY

"A MIGEL SILK"
"1920 FAN-TA-SI"

—its unquestioned acceptance in Southern Wear—its absolute newness in weave and construction—its charm of coloring—predetermines "1920 FAN-TA-SI" as the high note in fabrics for next Spring's smart attire.

"1920 FAN-TA-SI" must not be confused with our "FAN-TA-SI" of 1919.

A tiny label in the garment—the name in the selvage—is for your assurance.

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Sole Maker
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422 Fourth Ave., NEW YORK

1920 FAN-TA-SI A MIGEL SILK

Vérité
SUITS & COATS

THE Vérité label in a suit or coat is proof that it contains that important triolette—charm, originality and sturdiness of fabric. Each garment is minutely planned and beautifully wrought for the woman who is careful of her dress. Illustrated is a suit of Tricotine in navy blue

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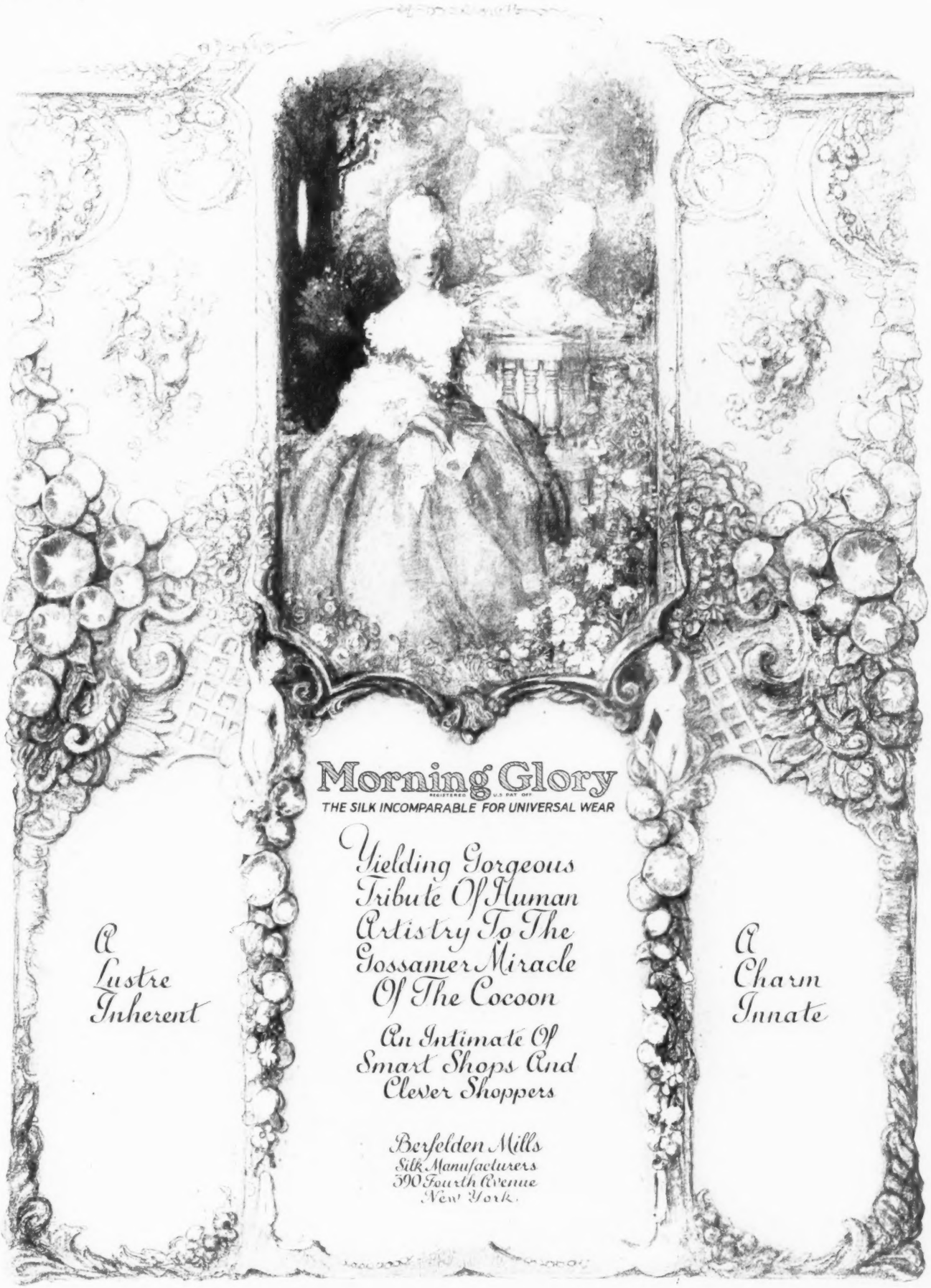
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"Now I know just how to pick out patterns in a silk"

"I used to wonder how silk was made in such beautiful patterns.

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And I can choose a pattern now with confidence for I know what to look for. It's the name HALEDON PRINTED which represents the highest, most distinctive quality in silk printing.

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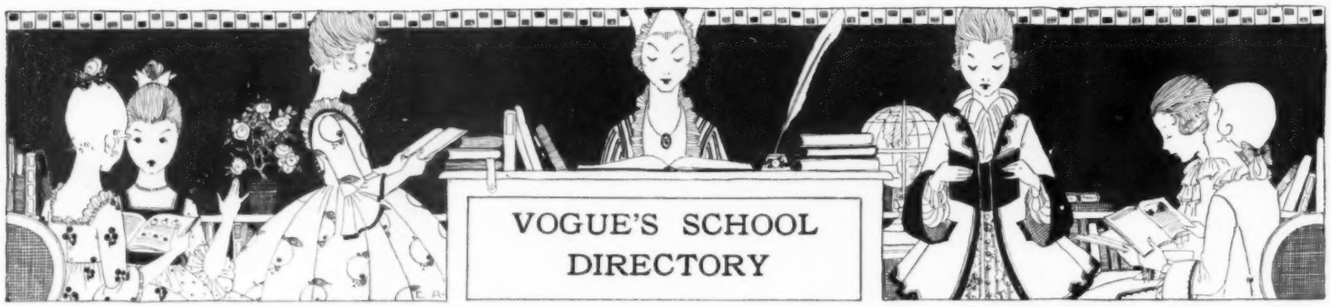

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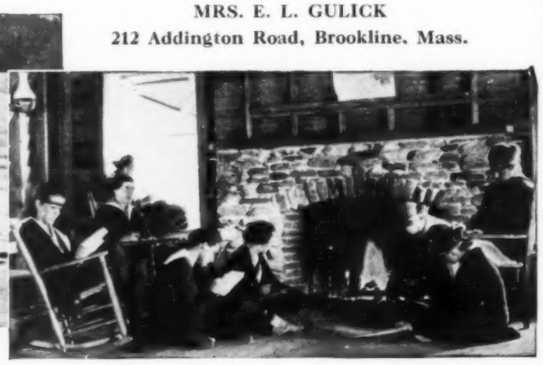

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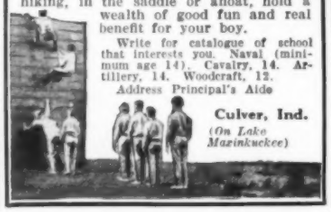

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How I Established the Most Successful Dressmaking Shop in Our Town

By LOUISE WALTON

MY customers tell me that I am the best dressmaker and designer in our city. Of course that is a matter of opinion—it is naturally gratifying to me to have them say so. But this I do know—that my shop has the most select and best-dressed clientele of any in town, that my customers are increasing almost faster than I can take care of them and that my annual income has passed the $5000 mark.

In the hope that others may know the joy of success that has come to me I am going to tell how it all happened.

After leaving school I started as a clerk in an office. Mother and I had practically nothing, and my meagre wage, added to the small income father had left, provided funds enough to just about pay for our rent and food, leaving very, very little money for clothes.

One night after Mother and I had had a serious discussion of our finances, I decided I would try to make my own clothes. Neither Mother nor I had ever made a thing. My first attempt was on a little summer dress for myself. Just the other night I was looking at a picture of myself in that dress. Well—the clothes I make now *are* different!

At the time, though, I felt quite pleased and after I had made several simple frocks and a neighbor had offered to pay me for making a dress for her little girl, I decided I would go into business as a dressmaker.

But of course I realized that I could not do this successfully without some kind of training. And as I canvassed the possibilities for getting the necessary instruction, I became discouraged.

I was willing to work hard and deprive myself of almost anything if I could make my dream come true. I could even have endured the long, monotonous grind of an apprenticeship in some dressmaking establishment—much as I disliked the small pay and the difficulty of getting all-round experience there. But I couldn't possibly give up my position and leave home for that purpose—Mother and I could scarcely get along as it was. We simply *had* to have the little money I was bringing home each week. And there seemed to be no other way.

For a long time I hoped and planned. Then something finally happened to change the situation and make possible the happiness and success that have since come to me.

Like most girls interested in dress, I read several magazines devoted to women's interests. Making every effort to forget my troubles, I had picked up one of these. In it I found the solution to my problem. The picture first caught my attention. It showed the interior of a dressmaking establishment—just the kind of a place I had always dreamed of having! The story seemed almost to be one of my own experience, only this girl had finally succeeded—the article told how she had learned right in her own home, during spare time, through an institute of domestic arts and sciences just the things that made her successful in an exclusive dressmaking establishment of her own.

Almost wild with hope, I read every word. At first it didn't seem possible. But I had everything to gain and nothing to lose. So I wrote the Woman's Institute and asked how I could learn the secret of success in dressmaking.

In just a few days I received an instructive booklet telling all about the Institute and its work. Any doubts I may have entertained before quickly fled. So I joined the Institute at once myself and took up professional dressmaking.

I could scarcely wait until my first lesson came and when I found it on the table at home a few nights later, I carried it upstairs and read it as eagerly as if it had been a love-letter.

Nothing could be more practical and interesting than this wonderful course. There are more than 2000 illustrations, making every step perfectly plain, and the language is so simple and direct a child could understand it.

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Of course, as a member I had an opportunity to learn a great deal about the Institute and its work. It's perfectly wonderful what this great school is doing for women and girls all over the world! You see it makes no difference where you live, because all the instruction is carried on by mail. And it is no disadvantage if you are employed during the day or have household duties that occupy most of your time, because you can devote as much or as little time to the course as you wish, and just whenever it is convenient. This has made it possible for women in all circumstances to take the Institute's courses.

I put all the time I could on my lessons and, of course, I couldn't *help* making rapid progress. The text books seemed to foresee and answer every possible question and the teachers took such a deep, personal interest in my work.

In a little while, I had more sewing than I could do. So I resigned my position and opened a little shop at home.

In less than six months from the day I enrolled I moved to my present quarters and engaged a couple of assistants. Then I soon had to get several girls to do the plain sewing. All I do now is the planning, designing and fitting.

To any woman who wants to master the art of dressmaking, my advice is:

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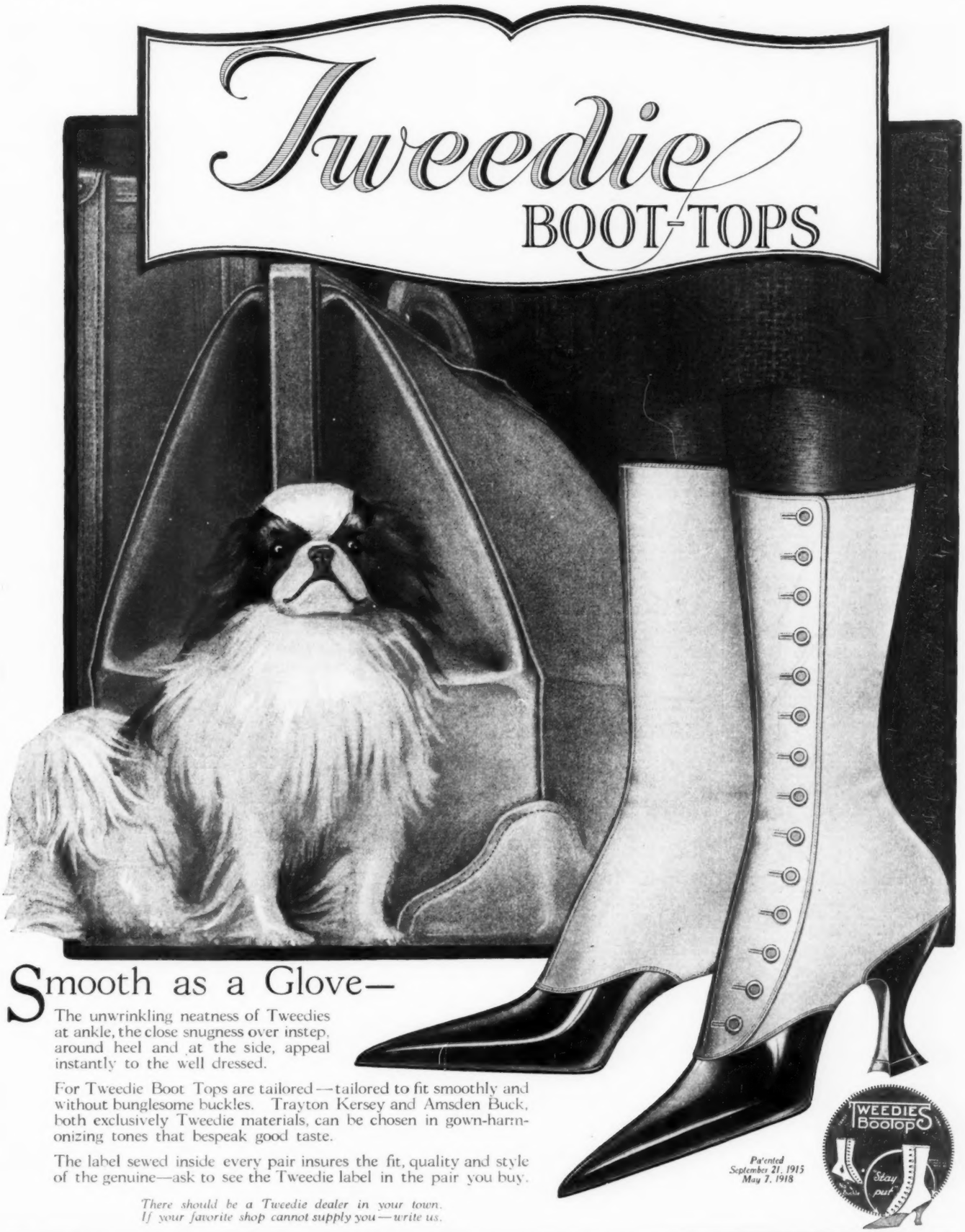

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WOMEN'S STOCKINGS. Imported Scotch Wool White with colored Clocks, Oxfords, White, Lovats, Heathers, White Ribbed Cotton Colored Clocks, $3. Stewart Sporting Sales Co., 425 5th Ave., N. Y.

Visit the **SPORT SHOP.** Unusual and Pre-advanced Sports Suits, Sports Waistcoats and Hats, Skirts, Blouses, etc. Exclusiveness & Utmost Value. 500 Fifth Ave., (42nd St.), 6th Floor, New York.

YOUMANS STRAW SAILORS
for Southern Wear in all sweater colors.
Write for Booklet 9V.
Youmans, 581 5th Avenue, New York City

DURING THESE BUSY DAYS
Let Vogue solve you shopping problems. We personally recommend this "blue list" of quality shops. Write to them.

THE AIM OF THIS GUIDE
Is to help Vogue readers to purchase both useful and unusual articles from the Best Shops in America.

Wraps, Gowns, Blouses

CLERY
Gowns, blouses and wraps. Exclusive and distinctive styles. Attractive prices for remodelling. 50 West 46th St., N. Y. Tel. Bryant 6180.

Tapestries

TAPESTRIES of Historic European Views, Milan, Venice, Naples, Rome, 19x57 in. Woven in exact color reproductions for wall or table, $5, ea. Ppd. Photos mailed. Harris Importers, 324 5th Ave. N.Y.

Tea Rooms

DINE AT THE MARY FANT TEA ROOM
(Under new management)
Special Sunday Luncheon and Dinner.
26 West 43rd St. Phone, Vanderbilt 8173.

THE STUDIO TEA ROOM
26 West 40th St., N. Y.
Luncheon, 70c.
Dinner, $1.00.

Toilet Preparations

TWO WEEKS' GLOSS BY STROKE OF BRUSH. Empress Nail Gloss lasts 2 weeks or money refunded Non-injurious. $1 from dealer or by mail. Samples 10c. Empress Mfg. Co., Dept. 70, 36 W. 20 St., N.Y.

SANMEL COMBINATION SKIN CREAM. All desirable qualities in one elegant preparation. Jar 50c. Sanmel Co., Memphis, Tenn., U. S. A. Sanmel means "Better Health"

ROUGH HANDS SMOOTHED, softened, refined—housework signs removed—chap, skin dryness, cracking, redness ended by Dame Nature Skin Improver, 60c. Dame Nature Co., 220 W. 42nd St.,N.Y.

WHEN YOU PLAN YOUR SHOPPING
Tour, consult this Guide. Cut out ads that interest you and pin them to your shopping list.

Unusual Gifts

THE PHONE FLOWER—Price $5.00
Newest and most ornamental telephone concealer. Made in any color. Colored photograph sent on req. Bessie Frey's Gift Shop, 381 Fifth Avenue, N. Y.

FIREPLACE WITCH BROOMS. Rustic Broom, natural stick, corn to blend with fireplace colorings. Actual height 4 ft. Ideal for fireplace or as gift. Redden Quail Club, Paoli, Pa.

ARTISTIC LEATHER. College seals done in oils on white leather skins. Table covers. Pillows. Hand Work. To order $15 to $25. Stuart Studio, 41 Clinton Pl., Newark, N. J.

OPEN DOOR GIFT SHOP, ROBERTA DROSTE Choice collection of Antiques, Hooked Rugs, Hand-painted Novelties, Venetian Flowers. 26 W. 49th St., N.Y. Tel.Bryant 4494. Summer Shop, Hyannis, Mass.

LOIS MOILES REMEMBRANCE SHOP, 348 Madison Ave., N. Y., Mur. Hill 1071. I specialize the artistic & unusual. Hammered brass, hand painted shades & candles, batik, kiddies' toys. Mail Order.

WAHL & CO., INC. The 58th St. Gift Shop.
Interior Decorators
Novelties, Lamps, Shades, Pillows
131 W. 58th St., N. Y. C. Phone Circle 5141

THE EAGLESTON SHOP,
Hyannis, Mass., announces the opening of its Miami, Florida Shop, December 1st, at 1317 Avenue C.

COLONIAL GUEST ROOM BOUQUET. Silk flowers bouqueted with maline, lace and grasses. Containing all of the essentials for the dressing table. $5. K. Preyer, 515 West 139th Street, N. Y.

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FOR SALE—Fine table silver, English Hallmarked and old Sheffield pieces.
Can be seen by appointment.
Telephone Morningside 9215.

Weaving (Hand)

FOLK INDUSTRIES—GREENWICH, CONN. Old English designs in hand knotted bedspreads. Luncheon sets embroidered in Old Italian & Syrian; hand weavings, scarfs, homespun bags, coverlets.

HAVE YOU ANY WANTS?
A quick reference to the Shoppers' and Buyers' Guide will satisfy them.

Wedding Stationery

100 WEDDING ANNOUNCEMENTS $8.50 or invitations, hand-engraved. 2 sets of envelopes, 100 Calling Cards, $1.75. Write for samples. V. Ott Engraving Co., 1031 Chestnut St., Philadelphia.

ENGRAVED Wedding Invitations & Announcements. Everett Waddey Co., has for a generation insured highest quality at reasonable prices, del. Book Wedding Etiquette Free. 5 S. 11th St., Richmond, Va.

IDEAS FOR ALL OCCASIONS
can be found by exploring these pages.

THE BUYERS' DIRECTORY
WHOLESALE ONLY

Blouses

WHOLESALE GIFT SHOPS. Art Linens, homespun in sets, scarfs, dollies, etc.
Wholesale & Retail
Health & Mills, 18 State St., Schenectady, N. Y.

Gifts

BOAG RIBBONCRAFT CO. Gifts for Milady and Baby, Vanity, Opera & Work Bags, Sachets, Boudoir Slippers, Garters, Lingerie and Infant Novelties, Emeries & Flower Trimmings, 31 Union Sq., N.Y.C.

BABY GIFTS that are different. Something always new, Dolls, animals, roly-polies, plates, carriage sets, rattles, bath toys, laundry bags, etc. Bailey & Bailey, 27 East 22nd St., New York City.

COPLEY CRAFT CARDS. Easter, Birthday & Christmas for Exclusive Shops, Hand-colored designs. Thoughtful verses. Samples on request. Jessie H. McNichol, 18 Huntington Ave., Boston, Mass.

DAY CRAFT USEFUL GIFTS
Send to N. S. Day Associates, Springfield, Mass., for descriptive price list. Samples always on display at 225 5th Ave., N.Y.

FAIRY PLAY BOXES AND NOVELTIES—New, colorful, all-the-year selling gifts for children. Catalog on request.
Fairy Gift Co., 409 Race St., Cincinnati, O

HOWARD SELDEN 225 5th Avenue, N. Y. C.
Cowan Luster Pottery. Attractive bowls, vases,—fine lamp bases. Beautiful small bits in luster glass.

Knitting Yarns

KIMMO SILK—The new pure Kimmo Silk extensively used for knitting sweaters, socks, scarfs. Also adapted for filet. All shades. Kimmo Silk Co., Phone Mad. Sq. 8960, 390-4th Ave., N. Y.

HAVE YOU ANY WANTS?
A quick reference to the Shoppers' and Buyers' Guide will satisfy them.

Millinery

SPORT HATS FOR SOUTHERN WEAR
made expressly for exclusive shops and discriminating trade.
The Trotteur Hat Co., 35 W. 39th St., N. Y.

Underwear and Negligees

ANTOINETTE NEGLIGEE CO.
Telephone 3059 Greeley. 40 West 37th Street.
Exclusive Negligees
For the trade.

NOW IS THE TIME to buy your goods for the Spring trade. These wholesalers can help you. Give them a trial order today.

Prof. I. Hubert's
MALVINA CREAM
is a safeaid to soft, clear, healthy skin. Used as a massage it overcomes dryness and tendency to wrinkle. Takes stinging and soreness out of wind, tan and sunburn. Send for testimonials. Use Malvina Lotion & Ichthyol Soap with Malvina Cream to improve your complexion. All druggists, or sent postpaid on receipt of price. Cream 50c: Lotion 50c: Soap 25c. Prof. I. Hubert, Toledo, O.

Egyptian Superfluous Hair Remover
Kills roots; prevents future growth. No acids or powders. Harmless. Easily applied. Full directions. By mail price $3.00. Ann M. Townsend, New York Ave. and Boardwalk, Atlantic City, N. J.

Soothe Your Itching Skin With Cuticura
All druggists: Soap 25, Ointment 25 & 50, Talcum 25. Sample each free of "Cuticura, Dept. B, Boston."

Special Price-Drive on 12,500 Cookers
Is Now On, ACT QUICK!
It roasts, bakes, fries, steams or stews. So get my

Rapid FIRELESS COOKERS
(aluminum lined) on 30 days' Free Trial. Write me now—be one of the 12,500 to get one at my Special Low Factory Price. Send for my Home Science Book—FREE.
Wm. Campbell, Pres.
THE WM. CAMPBELL CO. Dept. 76 Detroit, Mich.

New Address
Homer
A Rebuilder of Gowns and Maker of Gowns
to order
Now at
7 East 55th St.
Opposite the St. Regis New York City
Plaza 9463

Biltmore Hand-woven Homespuns for Ladies' Suits
Strictly hand-woven and containing absolutely not a fibre of anything but new sheep's wool. Hand-dyed with vegetable and ALIZARINE dyes. No Aniline dyes used. Every color guaranteed. After we dye the wool we card, spin, weave and dry-clean it, then scour and shrink it in soap and hot water two hours and dry it in the sun.
Biltmore Industries were originated 19 years ago by Mrs. Geo. W. Vanderbilt on the famous Biltmore Estate, where they were operated until 1917, when they were purchased by Grove Park Inn, the finest resort hotel in the world. We have received two gold and one silver medals.
We make one hundred and fifty patterns and colors.
We weave over a thousand yards a week and are hardly able to fill our orders at that.

Single widths, seven to eight yards to a coat suit. Summer weight, $3.25 per yard. Regular weights, $3.75. Overcoat weight, extra heavy, $4.75.
Samples costing us 10¢ each will be sent on request. Please do not put us to this expense unless you are seriously considering our homespun.
Biltmore Homespuns are worn by some of the wealthiest women in the United States.
Established 1901 Biltmore Industries, Grove Park Inn, Asheville, N. C.

My Hair Was Quite Gray
"It was falling out, getting brittle and stringy. My scalp was filled with dandruff and itched almost constantly.
"A few applications of Kolor-Bak produced a wonderful improvement. The itching stopped instantly. There was no more dandruff. And—marvel of marvels—it is now restored to its original color—not a gray hair shows anywhere!"
Kolor-Bak is not a dye or stain. It is colorless, stainless, harmless and restores original color to gray hair simply by putting hair and scalp in a healthy condition.
Send for our special trial offer; also Free Book on Hair which explains how Kolor-Bak restores gray hair to its original color.
HYGIENIC LABORATORIES
68 W. Washington Street, Dept. 179, Chicago

GRACELINE DRESSES

The Stout Styles with the Slim Lines

No. 820

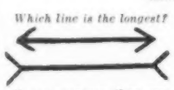
A Graceline model in beaded Crepe de Chine

No. 706. *Illustrated above is a tricotene model, handsomely hand embroidered; made in Navy, Black and Rookie*

A dress for the stout woman, must be more than merely well tailored, it must be scientifically designed to give the long, free line that sets off the Juno type of figure to its very smartest advantage.

Graceline dresses are expertly designed in modes representative of the moment's newest styles, and in every favored fabric, from $42.50 to $100 retail.

Which line is the longest?



If you measure them you will find them exactly the same. Here is a concrete illustration of the importance of the correct use of line

If your dealer does not carry them, ask him to get them for you. Write for style booklet.

No. 704

Made in Poiret Twill with jet and three-thread braid embroidery

Graceline Stout Dress Company

25 WEST 31st STREET NEW YORK

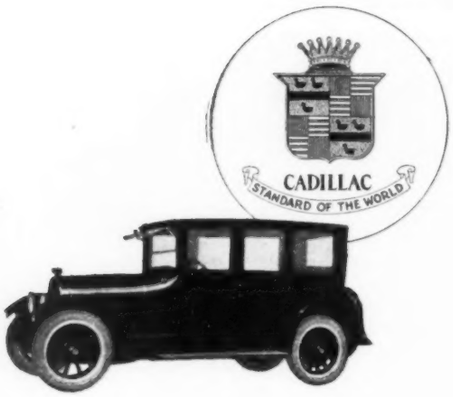
World Fashions de Luxe
In Day Coats and Evening Wraps

The retail shops of highest character throughout the country show Amsterdam and Sachs Coats

Amsterdam & Sachs

Importers and Creators of Coat and Wrap Fashions

PARIS NEW YORK



C A D I L L A C

Women are essentially conservative in their choice of a motor car.

They prefer to *know*, rather than to hope, that it will be all they expect of it.

No doubt exists in their minds—or in anyone's mind—about the Cadillac.

This is a wonderful thing to be able to say of a motor car.

Does any car other than the Cadillac enjoy such absolute agreement as to its worth and performance?

Are people as sure of any other car—before they buy, and after they buy—as they are of the Cadillac?

Even tho' she has had slight personal experience with it, every woman *knows* that Cadillac performance makes ownership an unending delight.

She knows that every other woman will envy her that Cadillac ownership.

And all women wish to own, not only that which is best, but that which is *known* to be best.

So, you find women, everywhere, taking pride, not merely in the superlative comfort of the Cadillac, but pride in the social prestige which attaches to it.

It is the constant endeavor of the Cadillac Company to make the Cadillac more and more solidly worthy of the preference it enjoys among the women of America.

CADILLAC MOTOR CAR COMPANY, DETROIT, MICHIGAN.

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C O N T E N T S

VOL. NO. 55 NO. 3

FEBRUARY 1, 1920

WHOLE NO. 1136

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When Her Motor Waits

OFF to the theatre. But first—a touch, the puff, that last hurried glance into her *silver* mirror. Dressing table treasures of *silver*—powder box, brush and comb, perfume bottle, candle sticks, and mother's picture in its *silver* frame. Tomorrow, in the morning coziness of her chamber, she will whisper to them the whimsical, feminine secrets of the night before. For aren't they the silent confidants of her most private hours —these dressing table treasures of *silver?*

Gorham Silverware

GORHAM *Sterling Silverware is available from leading jewelers everywhere.*

Copyright 1920

GORHAM *Silver Toiletware is made for utility as well as beauty.*

THE GORHAM COMPANY *Silversmiths & Goldsmiths* ***NEW YORK***

WORKS: PROVIDENCE AND NEW YORK

JAN 27 1920

S O C I E T Y

Engagements

NEW YORK

Butler - Bunker.—Miss Harriet Allen Butler, daughter of Mrs. George Prentiss Butler, to Mr. Ellsworth Bunker, son of Mr. George Raymond Bunker.

Chisolm-Winthrop.—Miss Margaret W. Chisolm, daughter of Mr. B. Ogden Chisolm, to Mr. Grenville B. Winthrop, junior, son of Mr. Grenville B. Winthrop.

Knut-Brown.—Miss Lily B. Knut, niece of Mrs. Theodore Kane Biggs, to Lieutenant Thomas G. Brown, U.S.N., son of Mrs. Thomas G. Brown.

McCarter-Violett.—Miss Ellen G. McCarter, daughter of Mr. Thomas N. McCarter, to Mr. Atwood Violett, junior, son of Mr. Atwood Violett.

Sage-Flagg. — Miss Lowrie Sage, daughter of Mr. Henry W. Sage, to Mr. W. Allston Flagg, son of Mrs. John Turner Atterbury.

Stokes-Logan. — Miss Edith Watson Stokes, daughter of Mr. Walter C. Stokes, to Mr. John Gordon Logan.

Thorne-Titus.—Miss Ann A. Thorne, daughter of Mr. Edwin Thorne, to Mr. Robert R. Titus.

BOSTON

Stevens-Apthorp.—Miss Marian Stevens, daughter of Mr. Samuel Stevens, to Mr. Harrison Otis Apthorp, son of Mrs. Harrison Otis Apthorp.

CHICAGO

Carry-Cudahy.—Miss Margaret Carry, daughter of Mr. Edward F. Carry, to Mr. Edward A. Cudahy, junior, son of Mr. Edward A. Cudahy.

WASHINGTON

Gordon-Dickey.—Miss Leila S. Gordon, daughter of Mrs. George Barnett, to Mr. Robert Dickey, junior, son of Mr. Robert Dickey.

Births

NEW YORK

Caruso.—On December 18, to Mr. and Mrs. Enrico Caruso, a daughter, Gloria Caruso.

Smith.—In December, to Mr. and Mrs. Charles Stewart Smith, a son.

Deaths

NEW YORK

Arnold.—On December 12, William H. Arnold.

Dickson.—On December 12, Joseph B. Dickson.

Hodge.—On December 21, Henry W. Hodge.

Lefferts.—On December 18, William H. Lefferts.

Randolph.—On December 20, Edmund D. Randolph.

Salomon.—On December 14, William Salomon.

Thayer.—On December 17, Stephen Henry Thayer.

Watson.—On December 11, Thomas L. Watson.

BALTIMORE

Randolph.—On December 11, Dr. Robert Lee Randolph.

CINCINNATI

Schmidlapp.—On December 18, Jacob Godfrey Schmidlapp.

Weddings

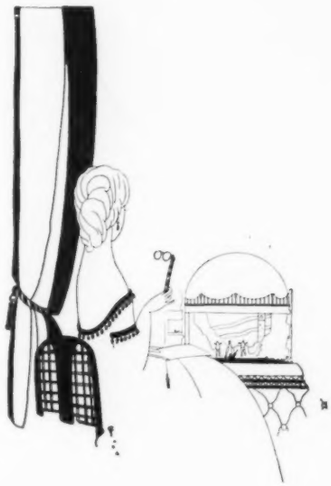
NEW YORK

Alexandre-Pile.—On December 10, in the Church of Our Lady of Solace, Sea Gate, New York, Mr. Jerome Alexandre, son of Mrs. J. Joseph Alexandre, and Mrs. H. G. Jones Pile, daughter of Mrs. O. A. Jones.

Armstrong-Inglis.—On December 17, in the Chapel of Saint Bartholomew's Church, Mr. George Alexander Armstrong, son of Mr. J. Sinclair Armstrong, and Miss Elizabeth Inglis, daughter of Mrs. James S. Inglis.

Fuller-McCord.—On December 10, Mr. William Fuller and Mrs. A. Patterson McCord.

Peyton-Anderson.—On December 10, in Trinity Church, Princeton, New Jersey, Mr. Bernard Peyton, son of Mr. William C. Peyton, and Miss Kathleen Beatrice Anderson, daughter of Mr. Malcolm C. Anderson.



Weddings

NEW YORK

Pierce-Falconer.—On January 3, in the Chapel of Saint Bartholomew's Church, Mr. Theron F. Pierce and Miss Sara L. Falconer, daughter of Mr. William H. Falconer.

Porter-Thomas.—On December 18, in Paris, Mr. Cole Porter and Mrs. Lee Thomas, daughter of Mr. William P. Lee.

Redway-Parker. — On January 3, in Trinity Cathedral, Newark, Mr. Albert J. Redway, junior, son of Mr. Albert Redway, and Miss Edith Parker, daughter of Mr. Chauncey G. Parker.

Robinson-True.—On December 31, Mr. Russell Frye Robinson and Miss Blanche L. True, niece of Mrs. Herbert S. True.

Stickney-Frith.—On December 17, in the library of the Convent of Saint Regis, Mr. Henry Austin Stickney and Mrs. Morgan Frith, daughter of Mr. L. Edward Frith.

Talcott-Smith.—On January 5, in the Chapel of Saint Bartholomew's Church, Mr. Arthur Wyckoff Talcott, son of Mrs. Edward Harris, and Miss Carolyn G. Smith, daughter of Mr. Edgar Maverick Smith.

Thomas-Boomer.—On December 5, in Grace Church, Mr. Walter H. Thomas, son of Mrs. Richard N. Thomas, and Miss Ruth Sterling Boomer, sister of Mr. Lucius M. Boomer.

Winant-Russell.—On December 20, in the Church of the Incarnation, Mr. John Gilbert Winant and Miss Constance Rivington Russell, daughter of the late Archibald D. Russell.

BOSTON

Burr-Reynolds.—On January 5, Mr. George Lindsley Burr and Miss Priscilla M. Reynolds, daughter of Mr. John Phillips Reynolds.

LONDON

Howe-Dufferin and Ava.—On December 11, in Christ Church, Mayfair, London, Richard George Penn Curzon, Fourth Earl Howe, and Flora, Marchioness of Dufferin and Ava.

PHILADELPHIA

Johnson-Hallowell.—On December 11, at the home of the bride's father, Stanbaugh, Wayne, Mr. William Apperson Johnson and Miss Margaret H. Hallowell, daughter of Mr. Frederick F. Hallowell.

Warburton-Lancaster. — On December 10, at Elkton, Maryland, Lieutenant Barclay H. Warburton, junior, son of Mr. Barclay Warburton, and Miss Rosamond Lancaster, daughter of Mrs. John Edward Lancaster.

FEBRUARY FIFTEENTH IS ONE WAY OF SAYING "HATS"

French Hats and Native-Born Affairs with Equal Charm and Piquancy—These Fill the Next Issue

FRENCH hats—oh the magic of the words! What visions of smartly tilted little shapes, of drooping brims, fluttering veils and ribbons, of well-posed flowers, of jaunty feathers! Irresistible, tantalizing, alluring are the hats for summer, the Paris hats for summer. And they are coming, coming in an unsurpassed radiancy. Vogue will show them in its Millinery Number of February 15, so this is a warning to all women—young and older—to save up their pennies for a tremendous millinery orgy! Vogue promises you won't feel sick afterwards, but that with your head in a French hat—which is far more effective than the traditional cloud—, you'll go sailing through lunches and teas in invulnerable contentedness.

There will be two pages of delightful young hats for the girl of "sub-deb" age, and a page of very wee hats to interest even the small person who accepts her hats as she does her overshoes.

Every hat has a trick or two of coquetry—usually of a veiled sort—, and so there will be veils in this issue, veils of newest and most intriguing meshes. Parasols, also, are weapons for the coquette, who will widen her eyes appreciably at those sketched on this same page.

But of what avail is a parasol, a veil, or indeed a hat, unless there are suitable places in which to display their arts? In the article on American spas, there will be described just such places, delightful places tucked in among the greening mountains where tired city people are recovering their interest in life, the very sort of place for a conquering hat and a cajoling trail of veil.

There is something else in this magic issue that is stamped with the inimitable charm and originality of all that comes from Paris. It is the suggestion of ways of making little gardens high up on the roofs of our tall American buildings, intimate individual gardens rich in the sound of tinkling water, in birds' songs, and the scent of sweet shrubs. The sketches are so full of suggestion and inspiration that they will not be to blame if a hundred bleak roofs do not blossom with flowers and echo with the mingled song of bird and fountain.

Strange indeed are the spells of French weaving — one may start out with the intention of buying one hat and yet, when the time of reckoning comes, one may be sitting high over the city in a wee bit of a garden inspired by a French sketch and be counting one's hats, one's many many, but never too many, French hats, for Vogue is sure to get you if you don't watch out. The funny part is that you don't mind if it does; in fact, you rather hope it will!

Bertram Park

LADY IRENE CURZON

Lady Irene Curzon is the eldest daughter of Earl Curzon of Kedleston by his first marriage and is the heir to the barony of Ravensdale. On her father's death, Lady Irene will become the Baroness of Ravensdale and a peeress in her own right

Her mother, who was Miss Mary Victoria Leiter, an American by birth, died when her three daughters were still quite small. Lord Curzon, who was at one time viceroy of India, has recently been appointed Secretary of State for Foreign Affairs

From a box at the Odéon or Comédie Française, some fair spectator will watch the play from behind the veiling of her black tulle and silver lace hat

VERLAINE

PARIS PREDICTS NOT ONE BUT MANY MODES

All That We Love of the Old Modes, All That We Like in the New Seems Destined to Be Incorporated in a Spring Mode Which Will Go All the Way from La Camargo Hoops to Straight-line Frocks and Base Its Action on Individuality

AFTER the armistice was signed, one was told, the sale of pianos and diamonds in America was greater than ever before. In Paris, the sale of these two luxuries must have been paralleled by that of furs and pearls, for the smart Parisienne has been mad about both of them,—to such an extent, indeed, that gowns, for the first time that one can remember, are of only secondary interest in many a smart wardrobe. It is true that for the reunions of her own world, receptions, dinners, balls, the Parisienne consults her type more than ever; individualism is rampant, and one may see, in the same drawing-room, a woman dressed like La Camargo of Louis XV days side by side with one who appears to have taken as her model the painting on the mummy-case of Cleopatra.

At all public and semi-public occasions, how-

MARTIAL ET ARMAND

For one of its prophetic details, this velvet coat-frock goes back to the Victorian age—its sleeves, of course; another, its collar, suggests new things to be expected in that quarter

RENÉE

When Madame Barrientos came to New York, this black satin frock came, too, with squares of fabric attached cornerwise on the skirt, and width, not at the hips, but below the knees; theatre hat from Verlaine

ever,—at the Opéra, at important premières at the theatre, or dining in the smart restaurants—three-quarters of the women present are in simple black frocks, often of velvet, extremely décolleté and without a vestige of trimming. These frocks are only glimpsed under sumptuous furs which the wearers huddle about their bare shoulders, for Paris is undergoing the rigours of an almost coalless winter. But what furs! Our mothers thought themselves lucky if each possessed one sealskin sack, which was worn on all occasions; the woman who lays claim to-day to being well-dressed must have at least two of these enveloping fur garments. She may wear grey squirrel, Hudson seal, or caracul in the daytime, but for evening wear, she expects at least kolinsky, if she can not have ermine, chinchilla, or sable. Thirty thousand francs is not an extravagant estimate for a mink coat at one of the big houses, so the price of a great capelike wrap of ermine may be imagined by those who no longer take alarm at high figures.

FURS AND JEWELS

When wraps are dropped for a few moments, one sees that almost every woman is wearing at least one strand of splendid pearls, a diamond corsage ornament, huge single pearls on her fingers, and, on her left wrist, fully half a dozen diamond or pearl and diamond bracelets. Very likely she will have an expensive and elaborate hair ornament as well; for although one sees as yet few diamond tiaras, as the "golden horseshoe" in New York knew them before the war, all kinds of head-dresses are in vogue, from the Oriental turban which the wearer takes lessons in adjusting, to the jewelled fillet across the forehead, worn with the pendant earrings of a byegone day. It really seems that in an era of ostentation such as we have not known for many decades, only those women who are known to own magnificent jewels can afford to be seen without them in public.

VERLAINE

The Parisienne favours at the moment elaborate and original evening head-dress; on this, a cut-steel ball joins two interrogation points of black ostrich

VERLAINE

One of the new head-dresses now worn atop evening gowns bands black tulle with red beads and tufts it with ostrich

RENÉE

Restaurant frocks of Paris are coming back to backs, according to Renée, who designed this lace gown for Madame Barrientos to wear with a Verlaine head-dress

Recently, I have noticed at the theatre a few very smart women with Spanish combs in their hair; at the gala opening of the Théâtre Lyrique, where all Paris was present, one of the most effectively dressed women in the audience wore her black hair brushed back from her face, and in it was no ornament except a high back comb which matched her long black earrings. She had a perfectly plain black gown, the corsage of which was apparently held in place by silent prayer, and she swathed her slender dark-skinned shoulders in a black and white Spanish shawl with deep black fringe. Remarkably enough, unless an interesting head-dress is worn, the women in the boxes adopt black hats which are so plain as to seem more appropriate for the afternoon than for the evening. Most of these hats have a diamond arrow in the front.

Here and there, long gloves are covering the bare arms so long in view, but the vogue for many bracelets will probably cause the short sleeve to remain in favour even for afternoon wear. At the autumn resorts, the women wore sleeveless gowns all day and let their arms burn brown. It is probable, however, that for street wear, one will see the long sleeves that was introduced in many of the winter collections for the serge or duvetine frock which, in the early months of spring, alternates with the tailleur. Since the end of the war, the mode for the severe tailleur and the redingote has accustomed women to the trim tailored appearance which a coat-sleeve and a high collar undoubtedly give to a gown.

The cleverly cut serge frock from Martial et Armand, sketched at the lower right on this page, presents a type which will be much worn as soon as the weather permits. The back,—sleeves, collar, and all—is cut in one piece and the front in another; the collar buttons down each side of the neck, and its shape holds it in place without the use of boning. The sleeves are severely tailored, the waist-line is slightly long, and the skirt is plaited back and front and embroidered in silver squares at the sides.

PLAITINGS IN VOGUE

Plaiting is apparently to be the mode of the spring season, when, judging from present indications, frocks will be plaited in every possible way. The Rodier woollen fabrics are made with an eye to this fashion, which is featured in three of the new gowns from Martial et Armand. The black velvet coat-dress sketched at the left on page 35 is worn over a complete frock of plaited white crêpe de Chine; its slight accentuation of the hips, its 1840 sleeves with their undersleeves of white, and its compromise collar make it worthy of attention as a forecast of the mode. Another new gown is planned for the afternoon dancing for which Paris shows no indication of being tired. It is of crow's blue satin, a fabric which rivals black velvet in favour, and the skirt is shadow embroidered in gold and then entirely plaited, so that, though it preserves the narrow silhouette, it is perfectly adapted to the most strenuous fox-trotting. The waist is slightly lengthened, and the collar is another compromise, cut square in front and standing across the back.

That the accentuation of the hips will continue to some extent is fairly certain. Some of the couturiers who launched this mode in exaggerated

MARTIAL ET ARMAND

The serge frock which takes turn about with the spring tailleur will be apt to exhibit a penchant for collars and sleeves, and an extreme partiality for plaitings, front and back

BEER

From the house of Beer emerge these charming fly-by-night prophets of the mode for Victorian fashions and for waists and skirts of different fabric. At the left, an off-the-shoulder bodice of silver metal cloth has full blue tulle skirts garlanded with violets. The other frock of silver metal cloth wears white tulle skirts below the basque at the waist-line

form last autumn find that their clients insist upon its modification almost to the point of suppression. Renée, who made for her suits long coats cut with a good deal of flare at the sides, has suppressed the flare altogether in the early spring suit of black cheviot trimmed with monkey, which she made for Barrientos to take to America. This suit appears on page 128. Monkey is considered as a trimming rather than a fur, for it does not add much warmth to a garment, and Paris is still so interested in it that it may well continue to be worn for the spring. Mongolie, the great success of the winter season, will very likely remain in vogue for the same reason, for shaggy fringy effects have by no means lost their popularity.

As another favoured type of trimming, Renée featured fine plaiting as long ago as last spring, when her fringe gown began to be seen somewhat too frequently for the smart woman to continue wearing it. Therefore, she has been hunting for something to take the place of plaiting and has discovered it in the use of handkerchief-shaped pieces of material, each attached by one of its points to a sort of apron overdress. This very novel idea is shown in a black satin frock which also formed part of the New York wardrobe of Madame Barrientos and which is sketched at the lower right on page 35. A plain straight foundation of black satin is cut with an oval décolletage in the front, and over it is tied an apron of the same material cut in a still deeper oval, while six "handkerchiefs" of black satin attach by their points, just below the waist-line. At the back, this apron is held in place by strings, and the two last handkerchiefs finish some distance apart. The oval at the neck is filled in, in Renée's characteristic fashion, with a bit of Irish lace dyed a deep cream. This gown has its widest point well below the knees and may predict a dropping of the width from the hips to the lower part of the skirt a change which would not be astonishing in view of the long time that hip drapery has been in favour.

For daytime frocks for spring, we may see some basques with dropped waist-lines and plaited skirts, both of which recall the fashions of the 'eighties, though the appearance of the modern uncorseted figure in them will be a great contrast to the hour-glass effect which was considered beautiful in those days. Dœuillet foreshadowed this mode with his plaited basque frock which was shown on page 52 of the October 15 issue of Vogue, and indications here and there point to its further development as the season advances. For one thing, it permits the woman with a supple waist to show it to advantage. These frocks will button right down the front and have long plain sleeves and high collars, though, in general, women like the open neck too well to give it up. Very probably, plaids, for which a tremendous vogue is already predicted, will be combined with plain materials for these dresses, which are exceedingly becoming to certain types of women.

We are told that, side by side with these modes, we may look for the persistence of those of Louis XV, at least to the extent of the details of that costume, such as embroidered waistcoats, jackets with wide skirts and long largely cuffed sleeves, lace jabots, and tricorns. The type of jacket which has a fitted top part and skirts which stand away from the body, has been seen this winter in the Bois and in other places where smart clothes are in evidence, but its continuance is nevertheless to be expected. On page 38 of this issue are sketched tailored costumes which have been designed for the individual taste of some of the best-dressed women of Paris. For all of them, plaids were the fabric chosen, because

(*Continued on page 128*)

For the outings which add to the fame of Nice and Monte Carlo, Countess Pierre de Pange wears a costume of blue and white corded crêpe with a white vest buttoned with mother-of-pearl, and Scotch pockets, revers, and collar bordered with black

From the varied interpretations of the plaid which Rodier has made, the Marquise de Chabannes chooses a serge cross-barred in grey, rose, and black and made with a jacket with plaited skirt, wide-flaring side pockets, and a close plain little bodice

The gay plaid, its blue ground barred with yellow and green, crosses in jaunty scarf fashion the severe black velvet bodice worn by the Duchess Guido Storza to join the plaid skirt which billows about a black velvet "jupe-culotte," smart to a degree

SPRING BRINGS BACK THE LONG-LOVED *and* LATELY LOST PLAID

On This Point, All Paris Has Its Heart in the Highlands

THE plaids have come back again. Those made by Rodier are as varied as they are pretty, for their colours are renewed. Besides the accepted tints long familiar in plaids,—blue, green, and yellow—, we shall see this spring pale and neutral tints which change the traditional plaids of our childhood.

At Nice, at Monte Carlo, everywhere one can go for excursions, plaids are worn. This material does not retain the dust as any other material usually does, and whether it is light or dark, it always remains essentially a material of simplicity. This simplicity is a most important point, for plaids never were and never will be a material for dress wear, even when they are made of silk.

(Left) Quaintly wide and full is the frock made for Mademoiselle d'Hinnisdal of a flower-strewn voile in black and white, silk patterned

(Right) Similar in character to the new plaids is a sports material which Mademoiselle Trézel selects in yellow and black on an ivory ground

PARIS GIVES THESE SUGGESTIONS TO THE MODE ON MATTERS SUCH AS FROCKS

AN UP-TO-THE-MINUTE SUIT IS NOT SATISFIED WITH ONE MATERIAL, BUT MUST HAVE TWO

MODELS FROM WILLIAM HARDY

Jenny gives such a blouse to a suit of blue serge.
It slips over the head with no sign of a fastening.
But there are bandings of silk and dark winking jet
And a sash of soft crêpe, of crêpe like the blouse,
Crêpe that is half grey; crêpe that is half tan;
And it ties at one side with ends hanging down

Chanel has fashioned it out of brown taffeta,
Simple of line and scarcely with trimming,
A shiny belt of black leather with dashes of white
Is worn over the sash, and the vest is quite light,
A light linen vest of a pale coffee colour

A very new frock is made from blue taffeta—
Stuff that the spring likes best for its dresses.
There is an underdress very finely plaited
And an apron in front shirred into a band.
Ruffles in back finish the apron, edge the fine collar,
The lingerie collar; from Renée

A new suit from Jenny is blue serge and wool cloth,
Wool cloth of loose weave and very like homespun.
The coat has straight lines and a belt of serge ribbon.
The skirt has a yoke, and its side seams are hidden,
Hidden with bands, with bands of loose homespun

No blowing of the winter wind is ever unkind to one who presents such a charming wrap of soft chinchilla as forms the background for this gown of shining satin. Underneath the fur is a lining of delicate chiffon, fine in texture and brocaded, tinted apple green

The skins of many and many a little chinchilla are carefully matched, and they are placed in one direction on the coat, and then another on a collar cut wide and round which falls in deep thick folds, uniting with the coat in a rich effect that well suggests a cape

The rustle of spring is in navy blue taffeta announcing simplicity and practicing it in slim lines with a sash tying on either side for the sake of the silhouette, and narrow bands of plaits around the short skirt and shorter sleeves. To complete it is added the glory of a lace collar and a silver turban

MODELS FROM BERGDORF GOODMAN

RICH FABRICS AND SOFT FUR

DISPEL THE GLOOM OF WINTER

AFTERNOONS AND EVENINGS

A gown for spring is of metal brocade the colour of a robin's egg—all blue and silver with a long bodice that points slightly over either shoulder, and a skirt shirred into fulness and draped under long trailing petals of robin's egg blue chiffon; Madeleine et Madeleine

First one panel, then another, all of soft tan lace, flow from a girdle of burnt almond coloured satin glowing with flowers of coloured wool. Over the shoulders, wisps of lace meet to form a mere bodice, and back of this elusive frock is soft almond coloured satin

A rare bit of magic from the Far East is a harem frock in white satin turning under at the ankles and embroidered in wheels of gold and silver with glass beads. The bodice, cut low and without sleeves, makes up in charm for what it discards in material. Around it is a deep sash of satin, looping at one side

POSED BY HOPE HAMPTON

MODELS FROM BERGDORF GOODMAN

ADVANCE MODELS FORECAST A MANY-SIDED MODE

Not One, but Many Are the Silhouettes for Spring, and Few Costumes Are Content with a Single Material or Even with a Single Colour.

TO forecast the spring mode correctly this year, one must first of all lay stress on variety, the very spice of the new fashions. In silhouette, in design, and in trimming, in all the vastly important details, variety is the outstanding feature, offering a welcome note in the fashions for spring, when all the world, particularly all the feminine world, loves a change. Two suits imported from Callot show that tailored coats are to be a little shorter and tailored skirts are to be a little longer, and that belts, even the narrowest of them, are to be more or less discarded. The silhouette observed in these suits is straight and slim.

THUS IS THE MODE ELABORATED

There seems to be a great deal of partiality shown toward trimming. In one of these suits, a tan cloth of light-weight wool is used, trimmed with a burgundy coloured leather. The collar, piping, and narrow band that finishes the bottom of the skirt are carried out in the leather. Piping and trimming in a colour different from the costume are seen on a number of the early tailored designs. Callot, too, believes in tweeds and homespuns, which are very smart in their strictly tailored cuts.

Plaits are used on frocks and suits, narrow open plaits resembling the old accordion effect and used in a number of different ways. The skirt of one of the suits shown in tweed was plaited on either side. Sections of plaiting are set into suit coats to give fulness around the hips. These fanlike sections are also used on sleeves and on the skirts. Aprons of plaiting are shown as flounces, and again whole skirts and dresses are shown in plaits. Premet shows an afternoon dress in cocoa coloured satin combined with chiffon of the same shade. The foundation of the dress is made of satin, finely plaited, giving a straight slim silhouette under an overdress of the chiffon, cut with fulness. The effect is very smart as well as very graceful.

Combinations of material are most interesting. Tricotine and others of the various wool materials combine with bands and set-in sections of silk or satin. Capes appear in such combinations as satin or silk with some woollen material, perhaps serge. Then, too, a number of early tailleurs are made of tricotine or serge trimmed with bands of woollen material in another colour. Jenny shows a suit of navy blue serge trimmed with bands of henna coloured woollen material, softer in texture. Tan, grey, and taupe are all combined with navy blue with unusual effect.

Something should be said about belts. It is quite noticeable that the designers are trying to ignore them. The beltless coats are either box, slightly bell shaped, semi-fitted with circular peplum, or with fulness. However, belted coats are shown in great numbers, but the belts are so narrow and so intricate that one hardly recognizes them. Rather should they be called mere strings of leather, braided, twisted, or embroidered, and newest of all are those painted effects in startling colour combinations.

AT WAIST AND HIP

Chanel is divided between the new wide sashes shown lately, and the narrow patent leather belt. So she uses both on a simple afternoon gown of brown taffeta with a narrow one marking the waist-line over a girdle of taffeta. The wide sash of ribbon and the narrower ribbon that encircles the waist-line and ties in a bow at the front are well favoured in Paris. This arrangement is shown on a number of smart afternoon and evening frocks.

The wide silhouette gained by drapery or

A coat may be short, a skirt circular, and sleeves remarkably wide open, and there is virtue in contrasting shades—the contrast here in black against blue tricotine with a patch or two of gay embroidery

Evening gowns are especially pampered with regard to silhouettes. Frills of yellow lace ruffle and drape freely about the silver grey aprons of brocade, front and back, restricted only by hand-made flowers of silk in soft pastels; from Joseph

The variety of silhouettes sometimes extends to less formal gowns, as in this frock contriving slim lines with certain flares. In the mode of contrasts is the lace used with black taffeta — simplicity uncomplicated by ruffles; from Joseph

Frocks may be circular as well as slim, as in this one of black taffeta, when fulness gathers in the cartridge plaits from a low waist-line. Tight sleeves persist, with one cuff of organdie and another of silk

flounces over the hips seems to be more used than ever, a fashion particularly adapted to afternoon and evening gowns. It is when these wide effects are used that one is conscious of the fitted bodice and the return of the narrowed waist-line.

Very much in favour at the moment is the continued use of panels. The cloth dress made up over a slip of taffeta or satin is very effective. In the sketch at the lower right-hand corner of page 44 is a very good idea of the extreme chic of a simple daytime dress made up in this mode. Here a fine navy blue serge is bound in dull red flannel, and this in turn is embroidered in gold. The design takes the form of a coat-dress made up over an underslip of black satin. Each panel is bound in red and embroidered, while three-quarters length sleeves, an undervest and a deep sailor collar are all finished in red. There is a decided waist-line held in by a narrow belt of the blue. Straight and slim is the silhouette observed, and a rare example of true smartness is the result achieved.

THE SPRING TAILLEUR

For the spring tailleur of the American woman, the American designer usually favours a suit with a short or a bell-shaped coat. This year, many of them take the form of an Eton jacket. Two excellent examples of the short coat type are shown, one in the upper sketch on page 44 and the other at the top of page 42. The former illustrates a two-piece suit in a combination of materials and colours. The upper part of the frock is of turkey red crêpe de Chine, while the skirt, finely accordion plaited, and the jacket are in navy blue gabardine of an exceptionally fine quality. The crêpe de Chine of the frock very much resembles a long overblouse, attached to the plaited skirt instead of being left loose. Over this dress is worn an unusual coat, which without the belt might well be a cape. It is a circle of cloth, opening in the front and is slightly cut in for the arms. The effect is full even when held in at the waist-line by a narrow belt that ties in a bow in the front. At the neck, there is a deep circular collar that drapes about the throat and fastens in the front with covered buttons.

Totally different is the effect of the suit shown on page 42. A circular coat and a circular skirt are developed in navy blue tricotine embroidered in heavy black silk cords. The short jacket has no fastening. Set-in sleeves that are wide at the wrists are outlined in the embroidery. Black satin forms the lining, showing in the turn-over collar and the openings of the sleeves. It might well be said that the skirt had hidden its fulness, for although it is slightly circular in cut, it hangs perfectly straight and is finished with embroidered patch pockets at either side.

A CALLOT WRAP OF PLAID

From Callot comes a wrap that has many new features shown on the lower left corner of page 44. In the first place, it is of plaid, quite the newest thing for wrap or coat. Then it is made with two flounces and a puffy draped collar, and it is trimmed with a silk and wool fringe. One would naturally suspect that it was made of wool, but it is nothing of the kind. It is a heavy plaid silk lined with a plain silk in bright green. The plaid is in dark green and navy blue marked in yellow, black, and white with a fine line in red. The different flounces of the cape are finished with a silk and wool fringe in the various colours used in the plaid. Special attention is called to the collar shown on this wrap, for it is this collar giving the effect of the old-time ruff that is predicted for the summer evening wrap, carried out in silk or satin.

Another silhouette flaunts a taffeta skirt from a basque-like bodice. This quaint effect is increased by an embroidered flower pattern in green and rose silk and bindings of narrow black velvet; from Stein and Blaine

The season of bright contrasts inspired a youthful frock to fill in certain gaps in blue tricotine with red and white checked gingham, frilled with narrow hemstitched ruffles cascading down one side

Shown in the upper right corner of this page is a simple one-piece dress for the young girl or youthful matron. Youthful, indeed, is the combination of materials used in this charming frock. Blue tricotine forms the main part, while the underdress and turn-over collar are of red and white checked gingham, daintily finished in hand-hemstitching. At one side where the underdress fastens, there is a plaited ruffle finished in this same manner. The dress itself is a straight slim slip with a simple neck, bound in navy silk ribbon and cut with short sleeves. Sections at either side of the skirt are slashed, then filled with the blue, giving an unusual loop effect and a bit more width to the skirt. These cut-out sections, as well as the deep opening in the front, are finished with the ribbon. There

is a decided blouse to the bodice, which overhangs a narrow belt in the blue material, and the V neck of gingham is finished with a narrow blue grosgrain ribbon.

SMART STREET DRESSES

One of the smartest street frocks of black taffeta, a material, by the way, which is used in a number of street dresses as well as suits, is sketched in the upper left corner of page 43. Circular fulness is featured in this charming design. The silhouette is slim in effect in spite of its full skirt. The long-waisted bodice blouses over a narrow ribbon belt that ties at one side of the front, and runs below the belt to tuck itself under the line of cartridge plaiting, thus forming a short yoke on the skirt. It is from this cartridge plaiting that the fulness springs. The long tight sleeves that have persisted in favour are finished with deep circular cuffs of the taffeta that button about the arm, and again a turn-back cuff of white handkerchief linen. The bodice in front may be tied closely about the neck, finished with a plaited ruffle of the organdie, and held with a narrow black ribbon, as it is shown in the sketch, or it may be thrown back, revealing an underbodice finished with a plaited ruffle at the neck, trimmed with tiny scalloped bands set between shirred bands of the organdie and hemstitched by hand.

The revival of the accordion-plaited skirt is quite apparent, but well hidden is a blouse of turkey red—a long overblouse attached to the skirt. Saving the circular coat from capelike tendencies is a narrow belt; from Stein and Blaine

The greatest variety of all appears in evening gowns. Long slender lines are observed, as well as short bouffant lines, and these two silhouettes in turn display great originality. One may as well say that a woman may don a gown of any silhouette for evening and be considered very chic as well as becomingly gowned. There is great simplicity in many of the evening gowns shown in the early collections. Then again, there is a certain feeling of richness and extravagance apparent in other styles. Rich indeed is the effect of the evening gown on page 42, made up in silver grey silk, brocade, and yellow lace.

THE UNFETTERED EVENING GOWN

The bodice is quite simple and gives the effect of being fitted, running into a long waist-line. Extremely short sleeves are featured in this gown, and a turn-over effect outlining the shoulders is decidedly new. A vest is of écru-coloured net. The skirt is made up of two aprons of the brocade, one used in the back and the other in front. These aprons are quite full and are shirred in at the top, running in under a narrow belt of the brocade and ending in a full ruffle above the waist-line. The underskirt is of the lace, while the sides are made up entirely in lace falling in ruffles and slightly draped effects. These ruffles are marked with handmade silk flowers in pastel shades.

Spring fancies a cape of plaid silk in rich colours, fringed in gay silk and wool. But newest of all is the collar, a puffed affair which resembles a ruff, but a very substantial one that may persist into the summer

Another gown shown in taffeta and especially designed for afternoon wear appears in the middle of page 43. Although giving another silhouette in the ensemble, it also has fulness and a bodice that might easily be suspected of being a basque. This bodice is semi-fitted and trimmed with embroidery in green and rose silk while the bindings are in narrow black velvet ribbon, thus giving the much-desired effect of quaintness in vogue at the moment. The skirt is made with a draped overtunic that is decidedly full. This, too, is bound in the black velvet, and the fulness is shirred in under an uneven and short peplum that is really part of the bodice, flaring beneath a narrow belt of taffeta.

TAFFETA FOR AFTERNOON

A dress that might easily be classed as an informal dinner gown, as well as one for afternoon wear, is shown in the sketch in the lower right corner of page 42. With wideness accentuated from side to side, this frock again reveals another entirely different silhouette, thus giving one an idea of the variety in all things this season. Over a straight slim foundation is an overdress of the taffeta trimmed with narrow plaited ruffles in the taffeta that make a pretty outline on the skirt, as well as on the neck and sleeves of the bodice. Real lace is used to fill in the front, and a narrow bit of this lace appears beneath a tight sash in black taffeta. The rare quality of the lace and the simplicity of the narrow fluted ruffles give this frock an unusually rich effect.

Blue serge with a black satin underdress is bound with red flannel which has gold embroidery and loops over a tiny belt and reappearing elsewhere, accenting a slim silhouette; from Stein and Blaine

FRENCH FABRICS "COME BACK" IN ORIENTAL MOOD

The House of Rodier Finds Means to Reconstruct Its Factories and Produce the Loveliest of Spring Textiles

THAT the house of Rodier is a house of miracles is proved by its record during the war and the months succeeding the signing of the armistice, when production was strangely more difficult than in the period of actual hostilities. Even now when lack of materials, coal, and workers almost strangles production, this house finds means to reconstruct its factories in the devastated north and to produce at Bohain in the Aisne district a spring collection which is more remarkable than ever for its beauty and novelty. The son and the nephew of Monsieur Louis Rodier have been demobilized and are now giving their energy and talent to the firm.

A galloon of gay contrasts in red and black against white cotton

One of these young men passed some of his service in North Africa, which may account for the strong Moroccan and Algerian influence evident in the spring collection. For it is from these sources and from Roumania that the principal inspiration for the new materials, designs, and colourings has been drawn. Colours are soft, restrained, and harmonious. Many of them recall Etruscan vases, especially that combination of soft beige, cream, bright chestnut, or mahogany red and black which is seen in some of the most effective of the fabrics and which is absolutely new. The lack of workers leads Rodier to try to make the machine take the place of hand-work, and many of the new designs executed on looms have the slight irregularity that distinguishes real work by hand.

The Roumanian influence is very strong indeed, both in materials and in patterns. There is a whole series with a foundation of a cotton crêpe interestingly woven to imitate the hand-weave of the material used in the national dress, and embroidered in red and black Roumanian designs. These and other fabrics of the collection indicate a new Orientalism in the mode, an Orientalism which differs from the "harem" skirts, the minaret tunics, and the swathed hip effects which we associate with the word, and which will, instead, draw upon the Arab sources of inspiration in North Africa and the peasant clothes of Roumania, Serbia, and the so-called "Near East."

A feature of the collection is the adaptation of all materials, woollen as well as cotton, to modes of fulness with especial attention to material that will plait well. Among the cottons, many of the new fabrics suggest very full skirts and the flounces of the Second Empire. Very many plaids in both woollen and cotton surely indicate the popularity of these designs, and the use of cloth or velvet jackets in plain colours with plaited skirts of plaid.

Dark blue, black, and purple, flashes of pink, yellow, and gold—a fan of bright distractions fashioned in embroidered voile

In woollen fabrics, serges and cashmeres lead. The serges are plaided and striped in such original ways as black silk with coloured wools on a dark blue or black foundation or with metal threads. Plaids are omnipresent, but plaids far removed from the Scotch weaves which we have known. Most agreeable and restful to the eye are the predominating combinations of greys and browns. Grey or beige with Indian red, cream, and black are delightful novelties. One serge with a plain background and a ribbonlike stripe of colour comes in such unusual combina-

(*Continued on page 140*)

Another galloon is in bright red cotton blocked in blue and white. This primitive touch of colour is borrowed from a Roumanian peasant's costume

The 1850 skirt spreads before one strangely woven wool, white striped in black, and above is a black velvet spencer such as Jane Renouardt wears in Souris d'Hôtel. The dark blue scarf patterned in gold and pink and green is of a new embroidered fabric. Cushions are of serge with broken lines of red on blue; of cashmere with a single flower in black, cream, and red; of white Roumanian crêpe widely patterned in deep rich colours; and all are very very new indeed

THE FRENCH THEATRE SERVES THE MODE

It Is Upon the Stage That the New Fashions Are Immediately Launched, and in the Theatres, the Parisienne Decides the Fate of This or That Novelty

TWICE a year, the new models are launched at the openings of the great Parisian dressmakers, first showing their collections for foreign buyers and later those for their French clients, who are away in the country in August and still wearing winter clothes in February. The first collections, especially those of the month of August, generally break with the existing mode in radical fashion, because the demand has come to be for novelty—for gowns "with a story to them." The actual mode, however, as it is crystallized and refined by the choice of well-dressed women of good taste both in France and in America, is usually the logical development of the fashions of a former season, continuing some of their best features, and introducing sensational novelties but sparingly. It rarely happens nowadays that a gown which has proved a success one year is totally unwearable from the point of view of style in the following one.

As soon as the openings have been held, however, the new fashions assume importance as a topic of eager conjecture. All women are anxious to see them, though comparatively few have the entrée to the salons of the couturiers. Especially now, when the outlay for one good gown represents a sum which would formerly almost have covered a season's wardrobe, is it of vital importance to see a new mode actually worn before considering it for one's own choice. Therefore the theatre, where the new fashions find their way almost as soon as they are launched in the dressmaking houses and sometimes even sooner, becomes more important than ever from the point of view of the exploitation of new fashions. Before the woman of the world has tested a sensational novelty in fashions, an actress will consent to wear it to show it to far greater advantage than it can be shown in the procession of manikins passing rapidly before possible buyers. One sees the effect of the novelty while the wearer is in motion, standing, walking, getting up, and sitting down again, and it is worn by a woman whose training has taught her how to wear her clothes to the utmost advantage.

WHICH WAY WILL THE HOOP ROLL?

The question that all women asked this winter was—"Shall we have hoop-skirts and panniers, and if so, how shall we manage them?" Thousands of women who had never crossed the threshold of one of the houses of the *Haute Couture* were anxiously looking for an answer. All materials are expensive, and a crinoline demands a great quantity. The very idea conjured so many predicaments and difficulties that most women hesitated to indulge in one without taking much thought beforehand. They were naturally curious to see the effect of bygone modes with the modern figure, modern movements, and modern furniture. Therefore they flocked to the Théâtre Capucines to see Jane Renouardt in her Lanvin hoops in "Le Bonheur de Ma Femme," and followed her later to the Théâtre Femina to judge the effect of the latest interpretation of the Lanvin hoop in "Souris d'Hôtel." For it is the Lanvin hoop which has dominated the stage thus far this season, worn by Renouardt and by Jane Marnac in "L'Ecole des Cocottes," the latter already published in the January 1 number of Vogue, page 53.

This Lanvin crinoline has been called both Spanish and Second Empire, but to my mind, it is decidedly inspired by the modes of Louis Philippe, though like all successful revivals of a former epoch, it is a new interpretation rather than a slavish copy of it. Contrary to the general expectation, it proved graceful and extremely becoming. It was conceded that it would never do for street wear, but for evening or afternoon, it is astonishingly attractive. Strangely enough, it is a mode which makes a large woman look more slender, as was proved by Jane Marnac, who looks much heavier in her straight frock of the second act than in the great oval crinoline of the last. There is a considerable advantage.

The eternal effectiveness of black and white and the successful use of velvet for a bodice and net for a skirt are two of the things this Lanvin frock states. Jane Renouardt approved of it, and so it appeared in the third act of "Souris d'Hôtel

Another tendency noted in the first winter collections of the great houses was the use of two materials in one gown. The corsage would be of heavy fabric, for instance, and the skirt of a much lighter one. Dœuillet, among others, particularly favoured this mode which set women to wondering whether they would like dark velvet bodices with pale tulle skirts like the mode of 1847. Again Jane Renouardt and Lanvin answered their inquiries, and few women could resist a sigh of admiration when the actress appeared in the third act of "Souris d'Hôtel" in her wide white point d'esprit skirt, much longer than the white satin lining, and her little black velvet "spencer" buttoned up the front with diamond buttons and flaring in prim little godets on the hips. This gown illustrated the eternal effectiveness of black and white, which was further emphasized by the enveloping coat which was worn in the last act, of white cloth with entire sleeves of shaggy black monkey fur. Undoubtedly, the costume which caused the most comment, however, was the complete *maillot* of dark grey silk, with its grey velvet Mephisto cap, which was donned to pursue the profession of the enterprising burglar, and which was concealed till the last moment by the black and white coat.

There is, besides, a smart quiet little frock of blue serge made by Lanvin and worn by Jane Renouardt in the very first act. The gown is trimmed with Rodier bands of coloured threads and accompanied by a cap of knitted old-blue wool from Marie-Louise.

In this same play, Madeleine Céliat wears a small white duvetine hat stitched all over in green and tied around with long green ribbons. Her frock is of white duvetine, too, with a collar of green suède edged in green and white embroidery. This actress also wears an effective head-dress from Valette which consists of a band of silver and blue tissue and a diamond chain bound across the forehead and disappearing into the roll of her hair. Long silver earrings complete the picture.

A MODE OF DUAL PERSONALITY

The fashion features of the season have been the rivalry between elaborate and simple modes for daytime wear and the wide skirts versus the narrow draped ones for evening. Judging from the mode as it is presented in the theatre, simple costumes are preferred to elaborate ones for daytime, and both types of skirts seem to be equally in favour. Women recalled the modes of 1913—when skirts were so narrow that one could hardly walk in them, and one was continually sewing up their seams—, and they naturally wished to know whether the present revival of it was going to be equally inconvenient, and how it was going to look.

Dorziat answered their question in "Les Sentiers de la Vertu," at the Théâtre Variétés. Her gown of the second act, from Doucet, is as narrow as a gown well may be, all of silver brocade, so long in the back as almost to cover the heel of her slipper, draped in the front so scantily that she must lift it in order to move rapidly.

(*Continued on page 122*)

The small affair in the upper left corner is worn by Madeleine Céliat in "Souris d'Hôtel," and Gabrielle Dorziat wears the Doucet frock below in "Les Sentiers de la Vertu." Underneath is the Martial et Armand frock worn by Jane Danjou in the same act of "Les Sentiers de la Vertu" that Gabrielle Dorziat appears in the Doucet gown shown in the large sketch

The little Lanvin frock at the top is Jane Renouardt's in the first act of "Souris d'Hôtel," and hers also is the Lanvin coat. The ingénue gown (top, middle) is worn by Jane Danjou in "Les Sentiers de la Vertu" and made by Martial et Armand. In "Souris d'Hôtel" is seen the Valette head-dress on Madeleine Céliat, and another actress is airily frocked in pink tulle

PARIS LEADS A LIFE OF SONG AND DANCE

Madame Hugette Duflos of the Comédie Française predicts a new mode in a Lewis hat of straw, resting high on the hair

An amusing novelty is the handkerchief of coloured linen gaily embroidered with an animal figure in one of the corners

One of the newest coiffure ornaments is the knot of hair in brilliant colours fastened onto short locks; from Antoine

The Princess de Lucinge is among the Parisiennes who sponsor the new upward tilt for hat-brims; model from Lewis

THE opening of the Théâtre Lyrique, formerly the Théâtre du Vaudeville, was a very distinguished affair. This gala première was for the benefit of a notable work, one of the most considerable private charities, the Société Philanthropique. This society is a recognized public benefit and maintains refuges for women and children, workrooms, a maternity hospital, and model dwellings for the poor.

The name of the old Théâtre du Vaudeville in which the present Théâtre Lyrique is installed, calls to the mind of the Parisienne a whole period of distinction very far from the present. It was here that Réjane triumphed; her costumes were events, awaited as those of no other comedienne have ever been, even as were her originality and her remarkable settings, all serving as inspiration to other women.

On the recent opening night, this theatre again offered new arrangements and unexpected combinations of colours, for a change from the usual and expected thing in operatic theatres is the aim of the present direction. The Duchess de Guiche, president of the committee, and Monsieur P. B. Gheusi, the director of the Théâtre Lyrique, spared no effort to make this first performance, Massenet's "Cléopâtre," both a notable benefit for charity and an artistic production. The house had the air of the Opéra in the days before the war, and in truth it is the Opéra which the Théâtre Lyrique will hereafter rival. In New York, Hammerstein did a similar thing in an effort to modernize the theatrical side of opera and present ballet, costumes, and settings of a more modern order.

This same spirit of modernism has inspired Monsieur Gheusi at the new Théâtre Lyrique, and it was clear at once in "Cléopâtre" that we were no longer in the beaten paths and that the lighting, the decoration, and the management of the crowds were modern and even in advance of the times. There is at this time no lack of artists to cooperate with the directors of theatres, as was evident in the recent Salon, where the paintings of Van Dongen, in particular, were delightful in their delicate colouring. There was something exquisite and ethereal in the flesh tones and the fabrics in his portraits of women, especially in that of Mademoiselle Eve Francis, the beloved interpreter of Paul Claudel.

At the première of the Théâtre Lyrique, Mademoiselle Garden, who gave several performances of "Cléopâtre" before her return to America, was wonderful, for she has never seemed more youthful, while the costumes were superb and her presentation of the death scene was intensely dramatic and finely presented.

The evening was an altogether delightful one, not only during the acts, but between the acts, also, for the fashionable world of Paris held rendezvous there. In the boxes were some very new and very daring costumes. Such costumes were seen as long ago as last spring, but with a slight but important difference in the arrangement of the hoop-skirt. Madame Godebska-Edwards wore one of these costumes, of black satin and black silk lace and made like the gowns of the famous dancer of Louis XV's day, Camargo. In this gown, the silhouette was no longer widened by panniers at the hips, as were the gowns of last spring, and that is the great distinction. The gowns of last spring followed the famous Velasquez silhouette; those worn at present adopt the Louis XV lines. The bodice of the gown worn by Madame Edwards was of coral velvet in the form of a little basque with ruffled skirts, and in the middle of the front was a great flower embroidered in mother-of-pearl. The same embroidery continued down the front of the gown, narrowing toward the bottom of the skirt.

Mademoiselle Sorel of the Comédie Française wore a marvellously becoming gown of the same style. This gown was of black taffeta and black silk lace, and its original touch consisted of skunk tails hung like tassels all about it. Throughout the house, I noted a predominance of straight gowns, as was natural, considering the limitation of space in the rows of seats. Much embroidery was used on these gowns, but it was a very fine embroidery which gave rather the effect of an elaborate fabric than of an embroidery.

To say that there is no longer any bodice is to state a recognized fact. Nevertheless, many women

The opening of the new Théâtre Lyrique was the occasion of the début of the Camargo frock, a costume which forsakes the Velasquez silhouette for the hoops of the Louis XV period. In black taffeta and lace, made by Lanvin, it was worn by Mlle. Cécile Sorel

who retain a slight consideration for their health first, and secondly for their appearance, do wear a sort of *cache-corset* of a very fine rose crêpe which gives the effect of flesh without leaving it completely bare, for the draperies of the bodice in these days never cover the underarm. As for the back, many gowns have nothing more than bretelles. Long gloves are coming back, however, and that is one improvement.

Of head-dresses, there is an endless variety; they adopt all forms, and every sort of fantasy is permitted. They may be criticized for being at times too abundant, too heavy, but it would be fairer to criticize the women who wear them for not studying their own beauty more carefully and limiting themselves to adopting that which suits it. There is, for example, a great diadem of strass which is seen very much just at present. If this diadem were of real diamonds, it would be of such price that only a royal purse could purchase it. To wear it, therefore, is to sponsor frankly the wearing of imitation jewels, and what need is there for it? Far lovelier is the Countess de San Martino who, with a gown of dull silver cut very low and veiled with blond tulle, draws her lovely ash blond hair back in soft waves to a great knot at the back of the neck. In a gathering of women wearing the elaborate coiffures which the mode of the moment sanctions, the Countess de San Martino, in all her simplicity, seems yet the most beautiful.

The question of the moment in fashions is whether it is possible that the bouffant mode which made its appearance last April will dominate the fashions of the coming months. It seems clear that it will not. Never has eclecticism in modes been more marked. In the same audience at the theatre, one sees the Louis XV modes which are totally different from the modes of recent years, and at the same time, one sees women of great distinction wearing beautiful jewels and dressed in the slim serpentine gowns which we have admired these many seasons.

Why is it that we have no longer a mode, but many modes? There is an interesting question to study. There is certainly, in all this, a psychological phenomenon which we shall discover in time. It may be because in recent years, the theme of philosophy of dress has been that a woman should dress in accordance with her type and not adopt the first new mode which meets her eye. This is perhaps the reason why individuality in dress is so much in evidence at present and we see two entirely opposed silhouettes in a single evening. We shall think of that and report our observations, but the one thing which is certain is that we shall see at the races next June (I give you a rendezvous there) exactly the same opposition of modes which we see at present. The slim, unbelievably narrow silhouette will appear there side by side with elaborate modes of the Louis XV period or the Renaissance. Meanwhile, the wise course is to take each day's mode as it comes with the serene philosophy which such a question merits and to content ourselves with reporting what we see, while training our eyes to see only what is beautiful.

Straight from Louis XV days came the Camargo frock of black satin, lace, and mother-of-pearl, made by Lanvin and worn by Madame Godebska-Edwards

AT THE OPÉRA

Of equal interest to the world of art and of society was the début at the Opéra of Mademoiselle Lipkowska in the rôle of Ophelia. Her voice is one of those rare sopranos which recall the voice of Patti. She has also much personal distinction, and her costumes were chosen with admirable taste.

In the audience, the Monday subscribers were present in considerable numbers, though not as yet wearing their diadems or diamond collars, and the first boxes presented a very pleasing scene. At the end, the audience departed wrapped in manteaux of sable or vison, sombre coloured manteaux which bore no relation to the famous *"peau d'âne"* manteaux of before the war, but which were yet an evident step toward a return of elegance. Patience, we shall soon do better.

For Miss de Wolfe, Chéruit has made this frock of silver cloth arranged in rounding plaits and strewn with petals

At the hour when custom demands that one take tea, I noted some familiar faces near me at the Ritz.

"You are looking so well. Have you been in Paris long?"

"Do not talk to me about it. I do nothing lately but rush through Paris, and on my way, in the midst of a thousand things which must be done, I dance, dance until I lose all idea of time. Last night, I danced from midnight until four in the morning, to begin again at two in the afternoon and dance until five, when I came here for tea."

Another charming young woman whom I met the same afternoon was just coming from a dancing lesson at the house of Madame Th——, for under the pretext of dancing lessons these affairs begin directly after lunch. Is it really a dancing lesson? Certainly not, for the costumes worn are most distinguished and the number of dancers is no less than at evening affairs, and all these dancers are even more accomplished than the instructor.

The other day while spending a brief interval in the corner by my own fire, I had a call from an old friend of mine, a man past the age of follies. As he left, he said to me in a softly spoken aside, "Do you know where I am going, my dear old friend? Guess."

"Great Heavens, you must be going to be married. You are going to see your fiancée."

"Not at all. I am going to a dancing lesson."

Thus it is. Little and big, young and old, all are dance mad. Everything goes up, life has never been so difficult, but every one is dancing, dancing madly, incessantly, whether they dance well or ill.

For these dances, women wear silk gowns, almost always black, occasionally brown or a dark grey. These taffetas or satins are sometimes embroidered; the skirts are short, very short, and are made in floating panels, somewhat similar to those of the petal frocks of last year —panels that float out in a suggestion of wings.

Sleeves in general remain short, but the arm is concealed beneath long soft gloves. Nor is the sudden return of the high collar to be anticipated. I do not see them worn by the smart women I meet.

The Marquise de Polignac wore at the Ritz a Minerva casque of black plumes, striking but very pretty, and the plumes were not the uncurled ones lately in favour, but very tightly curled, as we wore them some years ago. The Duchess de Decazes was wrapped in a cape of broadtail and wore a round toque very low over the eyes and held by a diamond pin. The Countess Cueva de Vera was also in black, very slim in line. The Georgette crêpe of her frock was embroidered with a design of soutache braid.

WHAT SHALL THE SPRING MODE BE?

I am convinced that the Camargo type of frock will not find favour for street wear this spring. Such a mode is too cumbersome and too little adapted to modern life, even that of the woman of fashion. But for evening, as I have said, the Louis XV modes will surely predominate. For the daytime, I believe that we shall see in the coming mode a tendency to adapt the details of this period, such as the coats, the gilets, the short jackets, and the wide cuffs on costumes of moderate width and designed for them.

The belief in this tendency is strengthened when I look at the hats which are being worn at present, such as the Brittany models which are worn everywhere for both evening and street wear with a difference only in the material. These shapes lead us directly to the pretty shepherdess hats and the Watteau shapes, modernized, of course. The Princess de Lucinge wears one of these characteristic turned-up hats. Madame Hugette Duflos of the Comédie Française also shows us a model turned up even more.

J. R. F.

"ENTRE NOUS SOIT DIT" BEGUILES THE NIGHTS OF PARIS

Poiret, who designed the vivid costumes for this newest and cleverest revue at "A la Pie Qui Chante," has made of Mademoiselle Darlys a realistic Italian, clad from top to toes in old Italian printed linens, of colours not to be duplicated to-day

As the petite Virginie, Mademoiselle Darlys wears the cleverest sort of burlesque of the mode of hoops and pantalettes, for clever costumes form one—but only, one—of the things which place "Entre Nous Soit Dit" among the most amusing things in Paris

A stage costume sponsored in Paris for which one may safely predict a direct influence on the mode is the manteau accompanied by an exaggerated tricorn worn by Charlotte Lysès in the rôle of the Countess

IN the theatres of Paris just at the moment, the most successful things are not the serious dramas of genuine literary value, but the gay and infinitely clever light comedies, revues, and farces which are being put on by such little theatres as "A la Pie Qui Chante."

One of the most amusing things in Paris is the present performance at this theatre, the revue entitled "Entre Nous Soit Dit," which is the work of Messieurs Fallot, Paco, and G. Secrétan. In this revue, Madame Charlotte Lysès presents in succession with tact and due proportion the rôles of a fortune-teller, a woman of the world, and a servant, in which she is delightfully clever. Monsieur Fallot, Monsieur Berton, and Mademoiselle Fusier are all immensely amusing.

The costumes for this revue were designed by Poiret and are both original and diverting. Those of Mademoiselle Berka and Mademoiselle Darlys are charming revivals of old modes which lend themselves admirably to such clever burlesque treatments as that given to the mode of hoops and pantalettes in the costume of Mademoiselle Darlys as Virginie, which is sketched at the upper right on this page. This costume is in white batiste crossed by tiny lines of red, white, and green galloon, and there are vertical stripes of embroidery in the same colours. These modern pantalettes, deftly shirred, descend no farther than the knees, yet such a portion of them as no 1860 wearer would have countenanced is visible below the exaggeratedly short and wide hoop-skirt.

As for the manteau which Madame Lysès wears in the rôle of the Countess, and which is sketched at the bottom of the page, that has a splendour which we shall surely see again at the entrances to the Opéra or of the large balls of this winter season. Its grace of line is completed by a large tricorn of brown satin, set very low over the forehead. Madame Lysès in this costume is a figure of rare grace and charm.

All of antique fabrics are the costumes which Mademoiselle Darlys wears in the rôle of Pompéia, and these old patterned linens are lovely in colours which can not be duplicated in modern fabrics. In the costume sketched at the upper left on this page, Poiret has created an original and distinctly Italian thing. The skirt and the 'kerchief are of old Italian linens with designs in red and clear green, softened with grey and blue. The necklace is of stones in two colours, green and amber, and gold pins hold the coiffure. White stockings fill the gap between very short skirt and very low shoes.

Not, in this case, of less interest than the costumes is the music of "Entre Nous Soit Dit," for Monsieur Secrétan continues in his songs, the tradition of the song-makers of Montmartre, and having said that, further praise is unnecessary.

"LA PETITE PARISIENNE" CONSIDERS SPRING MODES

IN the time of robins and jumping-ropes, one must have new frocks, even as a tree must have leaves, and buds, gay petals. And Paquin, knowing well how little girls' fancies are sure to turn, has devised these frocks to the delight of all small girls and the envy of most grown-ups.

To round the perfection of a spring day are school frocks and play frocks made of fine blue serge, of course, and more "dress-up" frocks made of jolly green velours—bright jade green—or green taffeta shot with a sunny yellow. And since the frocks that change winter to spring are bright in contrast, a tassel or two of some colour may be added,—braid, a bit of taffeta ribbon, or brightest of all, gay wool embroidery, for it is by such details rightly placed that a little French frock is known. Frocks will be worn slightly above the knees, the small girl's prerogative, and a skirt may be only a couple of plaitings or a few frills.

The serious student pointing to a scantily outlined world is in blue serge with a waist of tucks and a skirt of plaits. Scattered along blue taffeta ribbons are blue tassels.

The curly-headed little girl with the huge tome wears a frock of many colours. Bright jade green velours is striped in a Rodier braid called "granic,"—yellow, scarlet, black, and gold. Buttons of the velours make a braided daisy chain.

With a sidelong glance on all depressing knowledge, the young person on the bottom step wears a party frock with infinite content—a frock of Empire green taffeta with yellow lights and pinked ruffles. Just before the long blouse ends in a ruffle, there is a silk belt with three pink rosebuds set in a bit of brown fur.

Following in her footsteps is another small girl in a blue serge frock made with a suggestion of slightly precocious panniers. As gay as beads is bright blue wool around each oval, and the belt is of the serge cut into fringes.

SMART BITS FROM THE NEW YORK SEASON

A Brilliant Varied Season Is Making Up for Five Lean Years by a Renewed Zest in Social Life and Renewed Smartness and Originality in Costumes

Short thick masses of hair give to Miss Suzanne Pierson somewhat the look of a Velasquez Infanta

FASHIONABLE New York has been making its courtesy to royalty, a sufficiently novel event with which to start a social season in a democratic country; and this most brilliant of seasons is making up with renewed zest for the dull drabness of war times. It is a continuously merry whirl, carrying the débutante and all of her friends, both young and old, into a kaleidoscopic variety of gaieties. She capriciously leads her companions through the mazes of a complicated first season without losing a wave of her perfectly *ondulé* hair.

There have been balls and parties galore, all the way from the big functions, like that of Mrs. Whitelaw Reid's in honour of H. R. H., to the small intimate house dances of fifty or less, which are nightly occurrences. There are innumerable receptions and teas and lunches to launch a daughter upon the turbulent sea of society. Then there was the horse-show, with the added interest of the young Prince's visit, the opera, the Bagbys, to say nothing of the Junior Assembly, and various costume parties. Could any exacting and blasé young débutante ask for more?

THE RAIMENT OF THE SMART

Through all this gaiety, it has been interesting to watch the manner in which the fashionable world has arrayed itself, whether as devotees at the shrine of music and the arts, or simply engaged in the absorbing occupation of entertaining themselves.

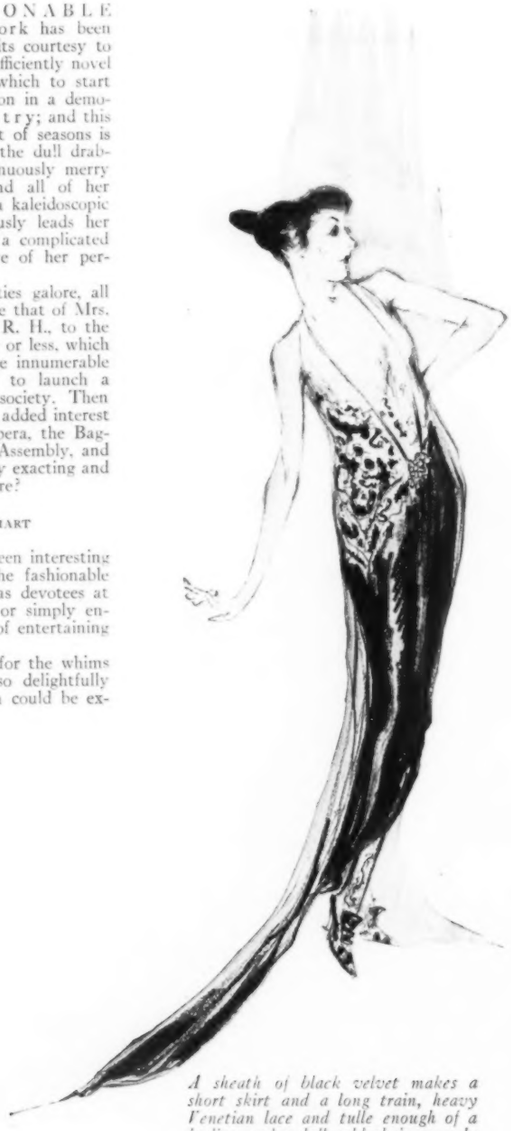
We who love to trace a reason for the whims of fashions—as though anything so delightfully subtle and irresponsible as a whim could be explained—may point to His Royal Highness's appearance, as the explanation for the predominance of the three feathered fans. His coming caused so much of a flutter that it kept the fans waving continuously at many smart functions. I have seen at least a dozen of these alluring concoctions in as many different brilliant colours at the same function.

At one of the many smart private musicals of this season, which was a happy combination of the fashionable world and the artistic, the hostess was attired in a most unusual *robe d'interieur*, a mediaeval straight-line affair of two strips of a curious gold and coloured brocade with floating flame colour chiffon at the sides and yards and yards of it trailing like a comet behind her on the floor. It was just short enough in front to disclose her sandal-like gold brocaded slippers, very evidently French, worn over flesh coloured stockings, and she gracefully carried a three-feathered orange fan.

PICTURESQUE JEWELS

One of the fashionable women there wore an interesting, severely simple, but extraordinarily effective bracelet, nothing in the world but a black silk cord threaded with two lustrous Oriental pearls, one hanging as a drop at the end, the other marking the narrow wrist. The graceful wearer of this unusual jewel was simply attired in flesh coloured satin cut in a square décolletage, making a delightful background for a long strand of closely set bands of tiny pearls with an oval diamond monogram set in at one side. A string of pearls worn close to the throat completed this unusual jewelled adornment.

A bit of black velvet swirled around her figure to make a very short skirt and a long slinky train, a strip of heavy Venetian lace and tulle for a bodice was sufficient for an evening gown characteristically worn by Mrs. Rita Lydig. She made a most paintable figure with her remarkable Spanish slippers, black satin covered with Venetian lace with huge paste buckles. A long dull gold chain with a heavy jewelled plaque pendant



A sheath of black velvet makes a short skirt and a long train, heavy Venetian lace and tulle enough of a bodice, and a dull gold chain an only ornament for a characteristic costume worn by Mrs. Rita Lydig

A cape-coat of baby lamb has a deep hug-me-tight yoke, a sable collar, and a quaint little muff of baby lamb amusingly cut in three graduated flaps

At a smart musical, one may well glance at the footwear, for thus were clad the feet of Miss Elsie Ferguson (left) and thus in satin was shod Mrs. Rita Lydig (right)

Quite suited to her ingénue type are the straight-hanging, fitch-trimmed seal coat and the Russian hat of fitch adopted by Mrs. Peter Cooper Bryce

The distinguished Mrs. Julian Robbins is one of the women who has made a successful art of dressing the gracious rôle of the older matron

At a time when novelty is at a premium, this unusual necklace and this piquant bracelet of black cord and two pearls are enviable

was her only ornament, with the exception of strands of dull gold chains about her wrist.

Princess Rospigliosi was there, looking very girlish in a straight chemise dress in *ciel bleu*, made very short with all-over trimming of tiny bead tassels, and a bandeau of sapphires and diamonds in her hair. She was one of the few women wearing hair ornaments, although I noticed that Mrs. John Sanford approved of this style.

At the same musical, Elsie Ferguson made a lovely picture in the most severely simple, square-cut, black velvet evening gown without sleeves. Her elusive golden hair was swirled high at the back of her head, and the exact colour of it was repeated in her cloth of gold slippers, of the long pointed variety trimmed with a bit of their own fabric, which took the place of a buckle. The sheerest of gold coloured silk stockings encased her ankles.

Miss Elsie de Wolfe has a delightful collection of French gowns. This is the surprising lace back of a demure Callot frock

That look of an undatable old fashion-plate, hovering between 1830 and '70, with a dash of ultra-modernism to bewilder the onlooker seems to be the ultimate goal of some of our fashionable women. I was struck by that fact one cold crisp morning on Fifth Avenue, where I noticed several particularly quaint fur coats. Mrs. Joseph Thomas made a lovely picture in an old-fashioned dolman of mink which hung nearly to her ankles and was accompanied by a little round muff to match. With this, to add a very smart touch, she wore a bright red Russian peeked hat with a straight aigrette, and her tall graceful Russian wolfhound, trailing lazily beside her, made a most appropriate companion and a fitting adjunct to her picturesque attire.

Mrs. Peter Cooper Bryce is wearing a similar peaked Russian hat, most becoming to her ingénue type. Hers is of fitch with three curiously shaped pins in various colours thrust in at one side. With this, she wears a seal coat which hangs straight from the shoulders and has bands of fitch trimming collar, cuffs, and muff.

A CAPE-COAT OF BABY LAMB

Another very interesting fur cape-coat made of that most supple of the lovely soft furs, baby lamb, was made to hug the shoulders closely with quite a deep yoke, and from there, its gleaming surface hung free in full folds. This wrap was worn in the afternoon by a smart mondaine; its only trimming, a sable collar, and an unusual muff of baby lamb made in three graduated flaps, carried out the quaintness of the line of the cape. Lady Newborough favours the cape-coat, too. Hers is of stone marten, and with it, she wears a small round hat to match.

No fur seems too luxurious or too costly for the wraps of the season, and as the cold weather increases, there are a surprising number of these lovely garments to be seen both in the evening and during the day. At a recent first night, Mrs. Ward Douglas, who can always be relied upon to look both smart and distinguished, appeared in a luxurious all white ermine cape with a wide chinchilla shawl collar. This graceful and sumptuous garment was worn wrapped closely around her tall slim figure.

Miss Elsie de Wolfe, who is noted for her good taste, has a delightful collection of frocks which the French couturiers have made for her this season. She particularly favours a Callot creation in black camel's hair, which is the most simple and demure of gowns, long sleeved and collarless with interesting bands of gun-metal coloured metallic embroidery. It is appropriately named "Vie Heureuse," and its demureness vanishes completely as soon as one has discovered its most amusing trick. The back panel may be unclasped and discarded completely for the house, revealing a very low V of the thinnest of black lace, reaching surprisingly below the waistline in the back. The very sheer grey silk stockings which are so much in vogue were worn with patent leather pumps adorned with large bronze buckles. A small, close-fitting, light grey feathered hat, very like in colour to Miss de Wolfe's hair, completed the costume.

Mrs. Frederick Frelinghuysen is one of the most consistent sponsors of the short French frock. She wears them just as short and as narrow as a Parisienne, and recently, in a straight narrow black duvetine frock, edged at the little round neck and the very short sleeves with a narrow band of ermine, she looked as though she had stepped out of a French couturier's.

There were a great many conservatively gowned smart women at those still most fashionable institutions, the Bagby mornings. But so generally dark were the colours worn, that more vivid than ever was Mrs. Philip Benkard, arrayed in her favourite French manner. In her smart, straight, brilliant cerise crêpe de Chine frock with its round childish neck and very short sleeves, she made a charming picture. A chain of black beads, a black velvet béret, and French black suède slippers completed her picturesque attire.

I noticed a piquant little face silhouetted against a mass of Copenhagen blue ostrich feathers, which hung down at one side of a small close-fitting hat entirely covered with blue plumes. There were a great many ostrich feather hats, but one amusing exception was of black velvet turned up both in the back and in the front, and dripping purple wistaria at one side.

Cropped hair seems to be very much the fashionable thing for both débutante and young matron. Miss Suzanne Pierson with her short thick hair makes a charmingly piquant figure in a simply cut dark blue velvet evening dress.

Among the older women, Mrs. Julian Robbins, the handsome mother of a beautiful daughter, is one of the most distinguished looking. Her beautifully waved white hair is set off by a black velvet toque, smartly tilted, with a thin face veil. In her simple tailleur, a sable scarf wound about her neck, and with large pearl earrings, she expresses the best street attire for a smart matron.

When she [illegible]ut, Miss Elsie de Wolfe wears a pa[illegible]n the back of her Callot frock; [illegible] she is in, it comes off —revealing a lace V

(Left) Line upon line and one fabric upon another combine to make this frock of black and white charmeuse most attractive. The neck-line is low, as is the end of the blouse, smartly finished in cords of black charmeuse. Halfway between is the high waist-line of the coat-frock, marked by a narrow belt of white leather, and farther down, a shirred puff of the silk. Fluffy chiffon frills appear around the neck and wrists, and overhanging all is a large hat with drooping brim that is faced in black satin

(Right) Only an artist could persuade a frock of dull black taffeta to be so gay, offering it a belt of shining satin, here and there crisp organdie folded over the collar or into a waistcoat with checks stitched in brown silk, and those frivolous buttons and loops—, all for effect. Fairly short are the raglan sleeves and slightly fitted jacket, tabbed in two points by the bands of stitched braids. A brown satin toque, dropping a brown quill or two, is worn with the frock

RUSTLES OF SPRING IN SATIN OR TAFFETA

SUGGEST THESE ORIGINAL MODELS FOR

THE NEW STREET FROCK FOR SPRING

DESIGNS BY ROBERT KALLOCH

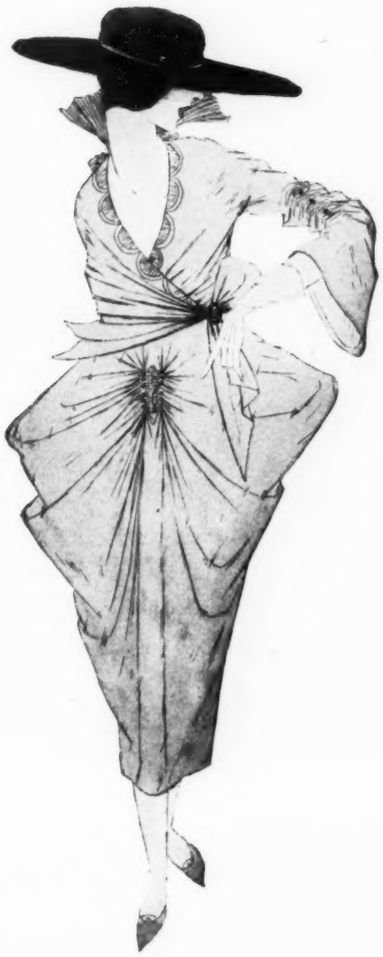
(Left) A tribute to the next season and the nearest frock is the rather small cloth hat of emerald green with a wisp of green tulle. And since spring has many a chilly day, a bit of fitch fur around the neck and sleeves is most appropriate to both the weather and the frock of crisp blue taffeta. One skirt is short and full; another is long and tight, made of blue satin with broad taffeta stripes. A little more of this satin forms a belt and marks the brevity of the raglan sleeves

(Right) To begin with, clerical tabs of the frilled organdie collar point at unexpected angles, influenced by the cuffs. Then from the white satin underdress, a streak of satin appears as a belt across the front. And the back panel, held only by flat pearl buttons, reveals a white chiffon lining. The grey felt hat is bound in black satin, and the gloves are long and yellow—unusual omens predicting a most successful spring frock

TAFFETAS OF SPRING UNFOLD IN INFINITE VARIETY, SOME FLARING INTO WIDER SILHOUETTES

MODELS FROM FRANKLIN SIMON

BRIGHT GREEN WITH BLACK OR NAVY BLUE WITH ROSE SUGGEST A SEASON OF BRIGHT COLOURS



Crisp rustles of spring are heard in new taffetas, very new when shown in suits. The Robespierre collar flares into black taffeta plaits, and these are becoming. A daring surplice is the coat, lined in white chiffon and looped into a jet buckle at one side, while two peplums, chic but brief, curve out at the other. There are tiny jet buttons in the shirring that shortens the sleeves and puffs the narrow skirt into a great fulness, more effective than useful

(Left) An echo of Paris is this frock outlining the mode for afternoon. And this old-fashioned foulard has further advanced ideas in its combination of one colour with another. Odd designs in old-rose against dark blue repeat their colour in a girdle which develops long loops and short ends very near the back. Grey chiffon frills the edges of the wide capelike sleeves and panniers, then serves as a lining for the long panels; from Lanvin

(Right) Revealing what the mode may do, this coat of black taffeta begins in a turn-over collar marked with green ornaments and embroidery, ends suddenly in the front, flares freely into great coat-tails, and thus achieves both an interesting silhouette and a rich background for the slim skirt of satin strangely patterned in green. Furthermore, there is a blouse of green Georgette crêpe with a severe round neck and sleeves of elbow length

THE NEWEST FRAME FOR A YOUTHFUL FACE MAY BE EITHER LARGE OR SMALL, BUT IT MUST TURN UP

HATS FROM PEGGY HOYT

THE EARLIEST OF FRENCH THOUGHTS ON SPRING MILLINERY TAKE SUCH DELIGHTFUL SHAPES AS THESE

Tricorn lines are peculiarly suited to a young face and a smart tailleur. This Reboux tricorn is chiefly of glazed black satin with a medium high crown and a turn-back satin brim bound in patent leather. Lack of ornament is part of its conservative charm

(Below) The narrow turn-up brim of glazed brown satin is edged with a flare of glycerined ostrich tips of the same shade of brown. They completely conceal the crown of brown Milan braid and give, besides, a naïveté to the face beneath; from Lucie Hamar

Maria Guy can make a small thing into a bijou; a bit of beauty such as this hat of midnight blue Milan braid, round of crown and narrow of brim. French blue raffia faces this upturning brim and makes the bunch of grapes that trim one side of the front

A Brittany shape of black Milan braid has been glorified by Suzanne Talbot, for the brim, which rolls up and away from the face, is lined with black taffeta and then covered with a delicate crispy layer of black horsehair lace that flares upward beyond restraint

Alfred Cheney Johnston

HATS FROM PEGGY HOYT

It is Maria Guy one thanks for a turban soft and subtly draped, a little turban all of sky blue rajah cloth (which is a grass-cloth with a very lustrous finish) trimmed at the back with four great "fins" of feathers—soft, exotic feathers in the same shade of heaven's own blue

True smartness is chiefly a matter of extremities. With such a chic beginning as this Lucie Hamar tailleur hat, one's success is fairly assured. Fine Milan braid in a "Maeterlinck blue" makes the round crown, but the brim is of plaited blue oilcloth

Alfred Cheney Johnston

There's a dash of Scotch somewhere about this Maria Guy hat of "Maeterlinck blue" peanut straw. Maybe it's the tilt it takes, or the large crown, or the rolling brim, or maybe it's the saucy thistle-like ornament at the front—a little brush of white

Charlotte Fairchild

MRS. GEORGE HENRY WARREN, JUNIOR

Mrs. Warren, who is one of the most attractive members of the younger married set in New York, was, before her marriage, Miss Katherine Urquhart of New Orleans

Her marriage to Mr. Warren took place in Newport last July at the home of her aunt, Mrs. James Stillman, and was one of the largest of the season's notable weddings

A R T

By MARION E. FENTON

GREY days of rainy summer have unmistakably left their greyness on the palette of the artist, and the winter exhibition of the National Academy of Design, which opened December 13, at the Fine Arts Building, may be taken as evidence of their effect. It was, indeed a dull exhibition not only in its colour, but in its very substance. Here and there, it is true, some bright spot of colour offered welcome relief in the midst of drabness, but little that was vivid or vital received the consideration of august authority when the prizes were awarded.

THE INSCRUTABLE JURY OF AWARD

There is neither moving cloud nor rolling foam-crested wave to recommend the pale coloured "Surf at Skagen" which won the Carnegie prize for Emil Carlsen. The soft and harmonious colour characteristic of this painter's work was subdued to pale greyed browns and faint greens in a painted canvas of still cloud and unmoving rolled-up surf that knew nothing of wet spray and changing wave line, of translucent water and feathery foam, the qualities which might have made it something more than a composition in delicate colour, which is the sum of its present virtues. Considering the exhibition as a whole, however, the selection of Carlsen to receive the Carnegie prize does not cause the same wonder as does the bestowal of the first Altman prize on Curran for a vastly uninteresting breeze-blown figure silhouetted against the sky at "The Top of the World". This is a subject which has long been a favourite one with Curran and one which he has done many times better and more convincingly than in the present uninspired canvas. Its ineffectiveness is in marked contrast to the sure and definite moving group of figures which form that interesting problem for the painter, a moving crowd in the sunshine, and which won for Gifford Beale the second Altman prize. It is true that the big side-wheel steamship may be called a too insistent background, but the canvas is painted with a freshness and a conviction that are greatly welcome.

The award of the Thomas R. Proctor prize for the best portrait in the exhibition to Walter McEwen for "The Painter" implies (and there is sad truth in the implication) that there was no brilliant portrait work in it. "The Painter" is a careful and honest piece of painting, true, perhaps, rather than inspiring in its portrayal and at no time insistent in its interpretation of personality, although rather overinsistent in some of its relatively unimportant detail.

A SHINING EXCEPTION

One shining exception to the general dullness of the Academy prize-winners was the "Baby Goat," by Laura Gardin-Fraser, to which was awarded the Julia A. Shaw memorial prize. The awkward little creature is abounding in vitality from the tip of its wrinkled nose to the tip of its curled-up tail. The sculptor not only caught the sprightly playfulness of the little beast capering on the clumsy legs which it has not yet grown equal to managing, but she has treated it with a delightful play of modelling which leaves no dull spot to detract from the admirable whole. It would seem that in this instance at least there could be no questioning of the award, for it was not only "the most meritorious work of art in the Exhibition produced by an American woman," but it was also easily the most interesting bit of sculpture shown there. Of the two prizes especially designated for works of sculpture, the Elizabeth N. Watrous gold medal went to Rudolph Evans for a very carefully modelled "Boy and Panther (Mowgli)", and the Helen Foster Barnett prize, to be given to a sculptor under thirty-five years old, was awarded to Victor D. Salvatore for "Big Oak."

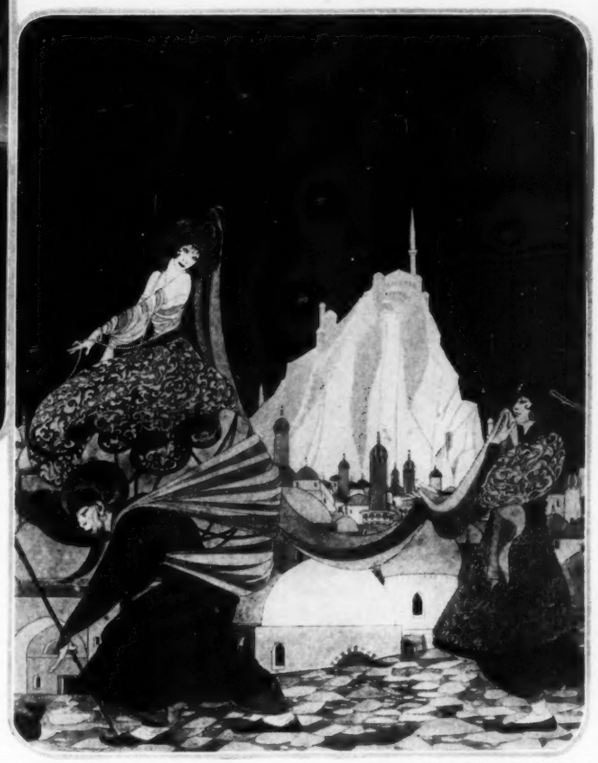
(*Continued on page 124*)

Abounding in vitality from the tip of its wrinkled nose to the end of its curled-up tail is the "Baby Goat" which won for Laura Gardin-Fraser the Shaw Memorial prize at the Winter Academy

A delightful bit of fresh colour and spontaneous painting is "The Young Hostess" which K. A. Buehr contributed greatly to the good of the dull Winter Academy

Mattie Edwards Hewitt

(Right) A clever design for a desk ornament or paper-weight is this spirited figure in bronze, called "The Fear of Death" and designed by Mrs. Harry Duryea



Three photographs by Peter A. Juley

An artist of immensely decorative imagination is Sydney Joseph, who carries on much of the fine tradition of Beardsley. "The Miser of Bagdad" was included in his exhibition at the Kingore Gallery

Baron de Meyer

MARY PICKFORD

This charming young face, which belongs to Mary Pickford, is one of the most famous the world over, and though she looks almost helplessly feminine, she makes every year a tremendous fortune. "The Heart o' the Hills," with Mary Pickford as star, has recently been released, and "Pollyanna," a screen version of Eleanor Porter's book, is scheduled to follow

SEEN *on the* STAGE

Success Attends Three Contrasting Types Of Drama,—"Abraham Lincoln," "The Wayfarer," and "Monsieur Beaucaire"

By CLAYTON HAMILTON

HERO-WORSHIP, as Carlyle has told us, is a fundamental instinct of the human mind; and this is particularly evident whenever people are gathered together in crowds. Nothing else so strongly stirs emotion in a multitude as the visible presence of a hero, whatever be the nature of his prowess. Line Fifth Avenue with congregated thousands; let General Pershing ride adown that human lane on horseback; and only the walking dead will be callous to resist that gulping in the throat which is the prelude to enthusiastic tears.

In the good old days of baseball, this phenomenon could often be observed at the Polo Grounds, when Christopher Matthewson was called upon in the ninth inning to save a game that hung tremulously in the balance. It was beautiful to see him as he strolled serenely to the centre of the diamond, apparently unconscious of the plaudits of the crowd. He was a great man in his own profession; and he had the dignity of greatness. He excelled all other pitchers; and this excellence was testified immediately to the eye by the unusual simplicity and ease of his bodily movements. His two arms swept superbly upward in an absolute curve that reminded the spectator of Græco-Roman statues of athletes in the Vatican; and that was all. He had perfect personal poise; he was never nervous, never flustered, never angry. Matthewson made himself a hero not merely by his prowess, but also by his personality. The multitude adored him. And, by awakening this adoration, he bestowed a benefit upon uncounted crowds; for nothing more effectually emancipates the average man from his dreary prison cell of self than a wished-for opportunity to worship some big person who does something—it does not really matter what it is—much better than that same thing could be done by himself or by anybody else.

Abbe

In the new fantastic comedy "Smilin' Through," Jane Cowl achieves her usual success. "Smilin' Through" with her are Orme Caldara and Henry Stephenson

Davis and Sanford

As Madame "L'Énigme" in J. Hartley Manners's latest play, "One Night in Rome," Laurette Taylor enhances the love the public already has for her and gives another proof of her versatility

Abbe

(Left) In "The Wayfarer," which is a successful "show," as well as a religious spectacle, Blanche Yurka plays the rôle of "Understanding." This performance is a credit in every way to the Interchurch World Movement that produces it

The almost tragic need for heroes accounts for the abiding popularity of such otherwise inconsequential games as baseball, football, and boxing. Prize-fighting justifies itself when it permits a world of men and boys to worship such a hero as Georges Carpentier. Worship, in itself, uplifts the soul,—as men are helped by prayer, regardless of the god to whom they pray. Clemenceau—old in years, assailed by an assassin, smashed up in an accident, but still the Tiger of France—does good to his country by merely continuing to be, and thus permitting millions to adore him. Most of us are lowly people, and lead lowly lives; and, in order to "carry on," we need the spiritual sustenance of lifting our hearts up to the hills, whence cometh our strength.

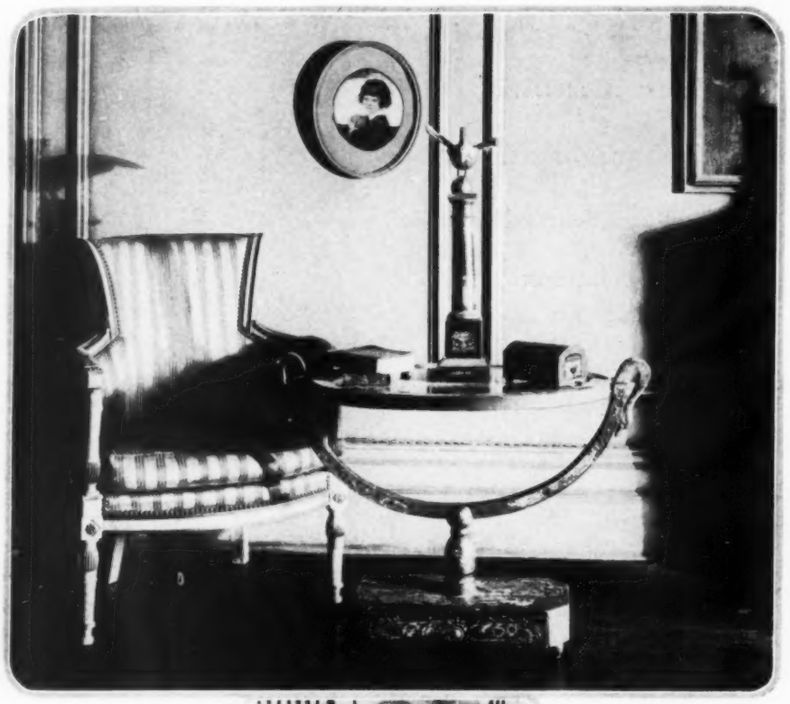
In view of this fact, it is hard to understand why the theatre should persistently neglect its easy opportunity to exhibit figures of heroical dimensions. Every audience is a crowd, and is subject to the incentives of crowd psychology. Design a set of Gothic buildings, suggestive of mediæval Orleans; throng the stage with super-

(*Continued on page 136*)

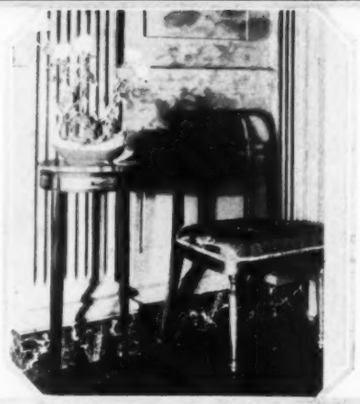
TABLES SMALL AND VARIED FILL ODD SPACES WITH THE CHARM OF LONG AGO

QUAINT OLD VASES AND BRIC-A-BRAC GAYLY ADD OTHER NOTES OF COLOUR

DECORATIONS BY CHAMBERLIN DODDS



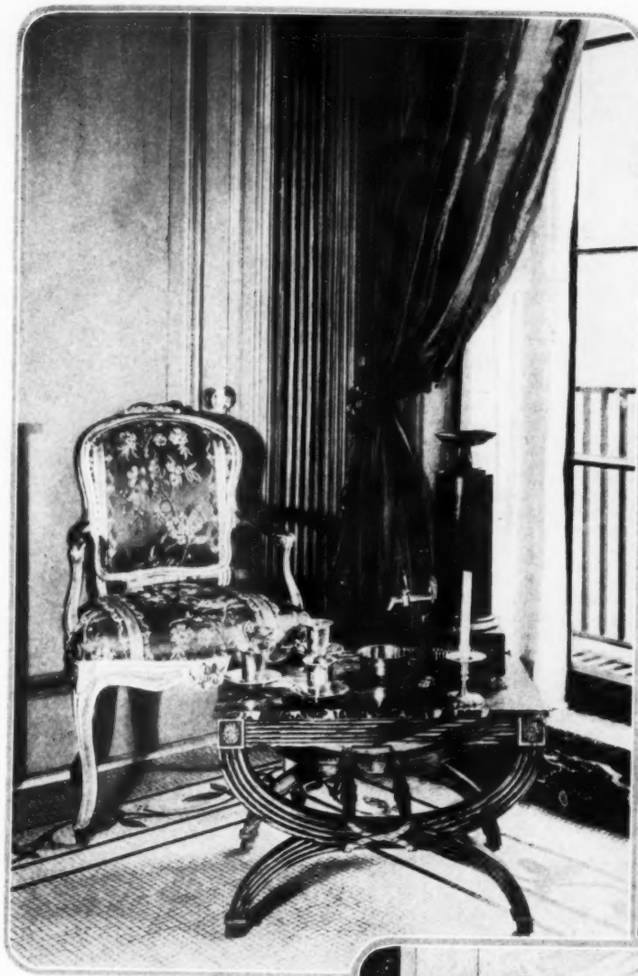
Rich red and gold is this "petite table" with coloured flowers in gay relief against its shining surface of Venetian lacquer. In the mirror top are reflected a quaint tin column and a lacquered cigarette box, a copy in miniature of an ancient peasant chest. Nearby stands a Directoire chair covered simply in a striped fabric



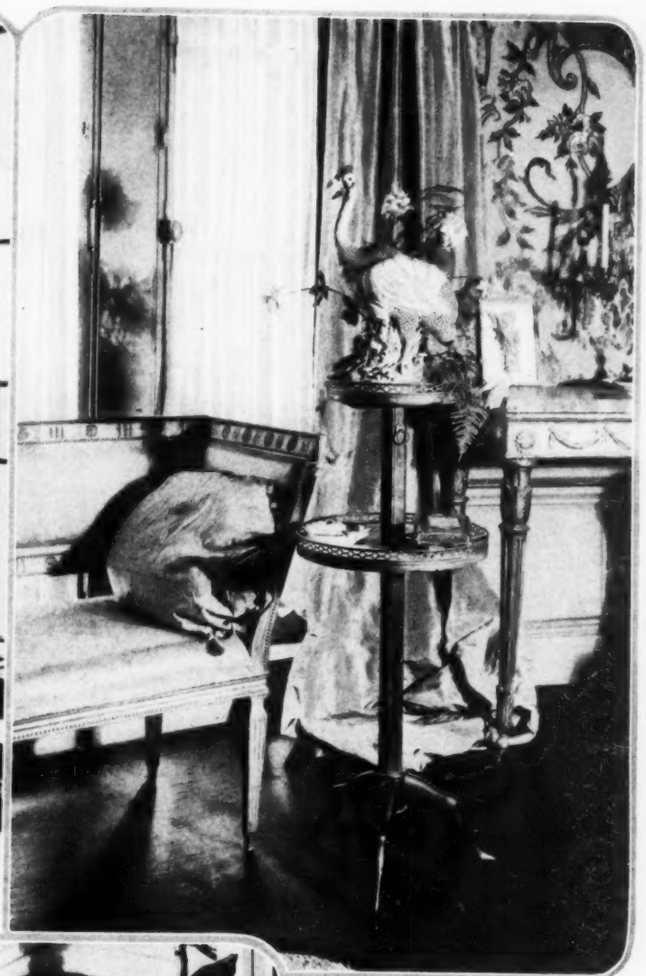
(Left) Small and useful occasional tables are of varied design and singular charm. This table finely made of walnut and mahogany has an oval top inlaid in an interesting pattern and beneath it, a tiny drawer. The boat-shaped receptacle echoes the quaint old vases of long ago and permits a charming arrangement for flowers

Harting

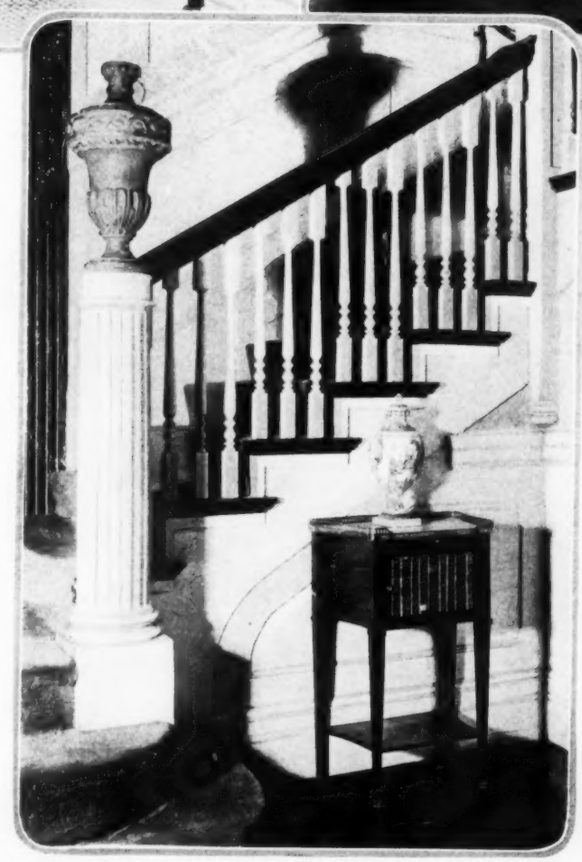
The Directoire chairs are black and gold and covered in red damask. Of dark burl walnut and mahogany inlay is the English table with a slide top. But very gay in colour is the delightful gilt basket lined in bright turquoise blue, and back of all this colour is a green grey Regency room



A charming reminiscence of the Empire period is this low coffee table, made of rosewood painted in gold lines with effective motifs of a conventional pattern at each corner. The black marble top offers a rich background for an interesting old coffee service of marbleized metal, dating from the same period



Another and very rare type of the occasional table is both useful and decorative with two tops of marble edged in gilt bronze. One top is frankly decorative with a guinea-fowl in patience in the midst of ferns and tea-roses; the other offers a useful shelf for a book or two and an ash-tray, perhaps



Marking a graceful and interesting spot near a staircase is a French book table, showing excellent cabinetwork in walnut and satinwood. On the marble top with its narrow gallery of gilt bronze is a vase of rare simplicity. Below it is a quaint little cabinet for books, preferably old French books for such a table as this

Harting

DRESSING ON A LIMITED INCOME

The Spring Tailleur, of the More Importance in the Lesser Wardrobe, Finds In Box or Bouffant Lines a Variety of Ways to Suit the Varied Wearer

For the slender figure, this frock of marron brown serge adjusts its flounces at the hips cleverly to effect the favoured width

For spring, fashion promises plaitings and more plaitings; here they belong to a henna coloured tweed suit bound in black

IN the tailored models shown for spring, there are many new features that are of great interest to the smart woman dressing on a limited income. The new lines, the new materials, the new ways of finishing all seem to have been designed with her particular requirements in mind. Strictly tailored lines are to be featured, and while trimming is to appear on suit coats, yet it is used in so subdued a manner that it deserves consideration; trimming on the tailored garment is a fashion especially attractive for spring and summer wear. Coloured bindings and pipings of leather or cloth, and braid and cord used in many different ways, as well as stitching carried out in simple designs, make up the different smart forms of trimming for these costumes.

SHORTER COATS

Coats will be a little shorter than they have been shown during the winter; the extreme length runs to the finger-tips, while many of them are quite short and loose. The narrow belt is still in evidence, and the only change in its appearance is that it is usually of decorative instead of plain leather and is worn somewhat more snugly this season than last. Skirts are medium in length—longer, certainly, than those extremely short ones now and then seen—, not so long as the skirts one has been accustomed to wear. In regard to the question of width, some of them appear to be straight and slim, while others are cut with fulness or have fulness that is set in.

As for materials, the new ones of the season are more lovely than before. Tweeds are shown in a more attractive and greater variety of colours than ever, including henna, jade green, soft grey, and a light sand shade. A soft wool material that resembles a very fine and light-weight broadcloth appears in navy blue or black with a fine pin-stripe in red, blue, green, and black; this material is extremely smart and is also very practical. Fine serges, gabardines, and tricotines, of course, continue to be shown.

The new striped material is featured in the suit sketched at the lower left—a design typical of the mode as it is interpreted by the French houses at the moment. The straight slim lines so becoming to the average American figure are cleverly handled in this suit, which would be most attractive made up in any of the new striped combinations of colour and bound with either black satin or black silk braid. The box lines of the coat are broken by a set-on band of the material used the other way of the goods and giving a long-waisted effect. The skirt is made in two straight narrow pieces set onto a yoke, and the seams are finished with bindings that curve at the bottom at either side, outlining the skirt.

A YOUTHFUL SUIT

For the young girl is suggested navy blue tricotine made after the design at the lower right. It is an entirely different type of suit from the one beside it, but with its blouse-like jacket and simple straight skirt, it is equally smart. The jacket has a double-breasted effect quite out of the ordinary, attaching at one side near the shoulder; the narrow belt seems to button across the front, but in reality fastens at the back with two buttons. The peplum of the jacket is very full and quite short, while the fulness in the

(*Continued on page 126*)

One of the new striped fabrics is suggested for a suit quite typical of the French mode for tailleurs and smartly bound to accentuate its severe lines

To the youthful, if not extensive wardrobe might be added a navy blue tricotine suit with a modish flare of coat, and a conservative bit of trimming

FRENCH ART IN MATERIAL FORMS

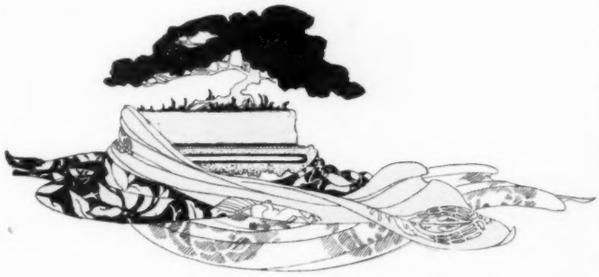
Spring Fabrics from France Show a Higher Pitch of Colour and Higher Flights Of Imagination Than Ever

IN the new French materials for spring, one notes particularly their extreme beauty of colouring. The colours are higher in key than those that have been observed in the materials imported during the past several seasons, but they are not strong direct tones; they seem to be subdued by a softening wash. Among the colours which will be in evidence in spring hats and frocks, is a warm shade between beige and tan. It is warmer than beige and has a bit of pink in it, and it is called tourbillon. A medium grey called poussière, and a rather darker shade of greyish green called romarin will also appear. In all these colours, which have the soft freshness that one finds so attractive in spring itself, there is a subtlety not yet to be found in American textiles.

Very rich and exquisite is one particular collection of brocades which has been imported recently. Boldness of design is a distinct feature of this collection, a boldness, however, which is nicely tempered with discretion. Egyptian and Japanese influences are very much in evidence. One lovely brocade merits particular consideration. It is a design employed in the Royal Court of Japan and special permission was necessary to take the piece out of the country. The design, which is exquisite in colour, contains none of the usual Japanese motifs, though its separate features are highly significant to any one understanding the art and language of the country. This material, which, by the way, sells for a king's ransom, is the subject of the sketch at the upper right on this page. The ground is a lovely pinkish tan with Japanese rice ships sailing over coral reefs and billowy waves of sea-foam done in lovely shades of old-blue, green, brown, and coral with bits of gold introduced here and there. The general effect, however, is a subdued one. Another of these Japanese brocades shows an old fan and ribbon design which is both quaint and attractive.

Fabulously costly, but fabulously rich and rare in its pattern is this French brocade that borrows its design from the Royal Court of Japan. Soft and many are the colours that blend in this pattern of rice ships, blue green waves, and coral reefs

TEXTILES FROM WANAMAKER



The top chiffon in this sketch is a Nattier blue stencilled by hand with heraldic designs of antique gold. The black brocade is scattered with bold gold tulips, and the ninon with large roses of chiffon velvet brocade

(Left) The influence of Poiret appears in these materials. One has a conventional velvet rose on charmeuse. Another, unique in conception and richness, has a wide-open gold poppy brocaded on fine black velvet. The third fabric is a gold cloth woven with a fine check

The top material in the middle sketch on this page is a lovely piece of chiffon velvet in dull Nattier blue with heraldic designs of griffins worked by hand in antique gold stencilling. The effect is very rich. The middle design is a black silk brocade with a bold tulip design in gold scattered over its surface, and the third is a French ninon with chiffon velvet brocade in conventional large roses.

The influence of Paul Poiret is shown in the material draped over the middle of the loop in the sketch at the lower left. The pattern is a conventional rose in velvet on charmeuse, and the effect of the widely spaced design is distinctly futuristic. One of the most interesting conceptions in the whole collection was an enormous open poppy in gold brocade on a marvellous quality of black velvet. This material is shown peeping out at the bottom of the sketch. At the left in this same sketch is a sumptuous gold cloth woven with a small oblong shadow check in self-tone. This stuff would be very lovely combined with black satin. It is called old Roman gold and is being much used this season in afternoon gowns.

Some of the new shades seen in this particular collection have unusual Eastern names, such as rose of durbar and Eastern orange. King's blue and jade green are also predominating shades.

BECOMING HATS OF SATIN, TULLE, OR STRAW FIND COMPLETION IN A PLUME, A FLOWER, OR A BIT OF GOLD RIBBON

Very becoming to a matron, although by no means confined to those indefinite years, is this smart hat of rich brown satin trimmed with a long ostrich plume in two soft tones of brown; $26, inc. $1 tax

A draped crown — one of red straw—is tied into a knot at the back. On the ends and on the upturned brim is embroidered a simple effective pattern, done in dark red raffia; $20.50, inc. 50-cent tax

Interwoven ribbons make this gay little crown of blue, gold, and brown, all woven together; while facing the horsehair brim is satin threaded in gold squares. There is a gold ribbon around the brim, and there may be a short veil of brown tulle; $22.70, inc. 70-cent tax

(Left) Two brims, bound in gold, and just a few silk flowers in a variety of soft colours, are quite enough to make this useful little hat chic and most becoming; $20.50, inc. 50-cent tax

(Right) Row after row of straw braid repeats the diagonal lines of this hat, made largely of black tulle and trimmed with a plume of straggling glycerine ostrich; $22.70, inc. 70-cent tax

(*Above, left*) *Clever lines are to be found in the yoke of this skirt. Above the wide panel of the back, the blouse fastens on the shoulders with steel balls. Below, the skirt is plaited to the yoke. A suède girdle wraps twice around the waist, then dangles freely in balls and tassels. The frock itself is of blue Poiret twill, but grey crêpe de Chine is used to edge it; $69.50*

(*Middle*) *Frocks are plaited, frilled, and slashed, and the gayest of these is frilled, looking remarkably well plaited in blue taffeta, banded brilliantly across the yoke and down sleeves stopping at the elbow because puffed sleeves can go no farther. In front, a deep V opening is slightly filled by a gilet of henna coloured chiffon and a few tiny buttons. Greatest of all is the taffeta bow to finish the frock and the girdle; $75*

(*Above, right*) *There's many a slash to a navy blue serge frock, down the sides and up the front almost to the neck, but for every slash there is a terra-cotta lining of Georgette crêpe, because underneath it all, crêpe is gathered softly into a slip. And even a belt, when surrounded by proper environment may develop an original idea, such as looping through two jet buckles, one placed on either side of the front; $125*

NEW FROCKS FOR A NEW SEASON

ARE OF RARE EXCELLENCE

IN QUALITY AND IN DESIGN

A blue tricotine frock has plaits its entire length with buttons down the sides and on the belt. Sleeves slashed, then buttoned, have a lining of vermilion, and there is a binding of vermilion to bind the becomingly plain round neck; $45

An attractive frock of blue Poiret twill and Georgette crêpe is trimmed in silver balls and embroidery of dull silver. Georgette crêpe is plaited and attached in sections on the skirt, and the sleeves are echoes of the same idea; $85

HATS, LARGE AND SMALL, UNITE IN PLEASING PREDICTIONS OF THE COMING SPRING

MODELS FROM BRUCK-WEISS

A leghorn hat droops like a mushroom and is lined in soft peach coloured chiffon. And all around the crown winds a band of crushed silk, and there are field-flowers in front, gathered together in all their natural colours. Truly, a hat made just for spring

Flowers for spring hats are hand made of satin or silk in bright colours. A background for them is this hat of black horsehair with a low crown bound in straw and banded in black satin ribbon. It tilts at the back and droops under a beige lace veil

A hat of black taffeta
Narrowly plaited,
Fringed in bright orange,
Green, white, and some black.
Trimmed with a "paintbrush,"
A brush of gay ostrich flues,
Dripping bright colours over the brim

(Right) Tobacco brown linen,
Faced in tan grasscloth
Over the brim and up the high crown,
Caught by a buckle,
One large brown bone buckle,
Just at the point
Where the eyes surely are

(Left) If Ching-Chow-Chu but only knew
What had become of his great long queue—
His queue of gay raffia,
All brightly coloured,
Hangs to this turban,
This dark brown faille turban,
And gay raffia emblems mark strangely the silk

She holds up her gown for admiration, and admiration quickly follows, for a new American silk duvetine is the material. A block pattern has been pressed into the plain surface with the result that both design and ground are of one rich tone

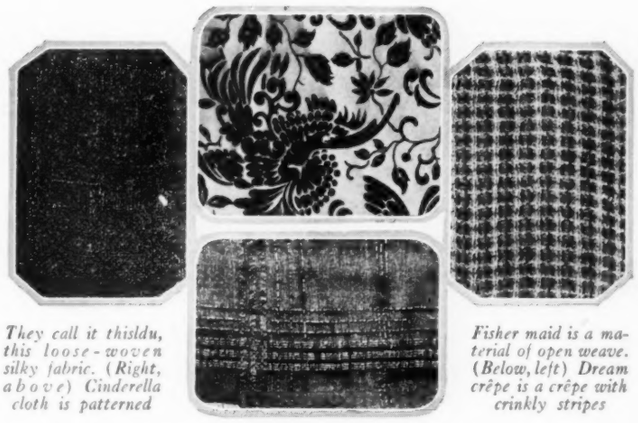
THE SILKEN WAYS OF NEW SPRING FABRICS

IT is certainly true that to the seeing eye, everything has a story. The top which the small boy spins in the sunlight, the silver which shimmers on the dinner-table, the pin which fastens the frill of a blouse, all are eloquent of times and conditions and people. Gathered together behind the façades of museums all over the world are other tops and silverware, are fans with yellow laces, châtelaines with undimmed jewels, pins with which Greek warriors caught together their cloaks, and rings that long ago glittered upon the fingers of famous courtesans. Before the cases containing these things, one with eyes to see may stand and read the history of a government, a religion, or an art.

It is not merely old things that speak eloquently; new things, too, have much to tell. One need but look at the pillow on one's *chaise longue* to read in its laces a chapter from the history of Belgium or France; let one's eyes drop to the stuff of a gown, and one may see written thereon many of the things which have happened within this country or another during eventful years.

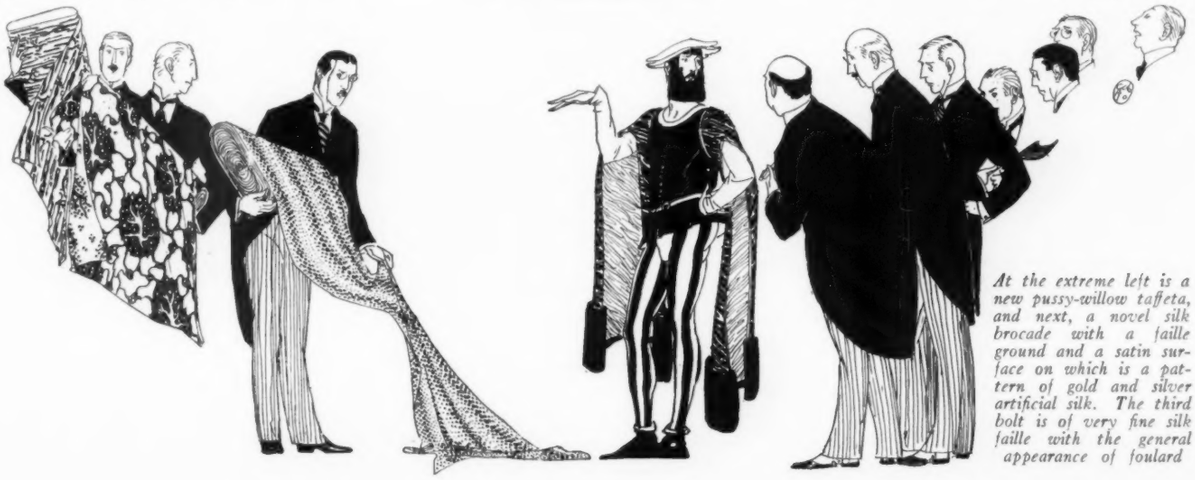
Textiles, above all else, tell much of the people that make them. In a year when all nations are at peace, textiles are woven thus. In another year when the men at the looms strain their ears to catch the sound of guns across the sea, textiles are woven so. Another year comes, and the hands which guided the noisy shuttles have taken rifles, leaving the looms to the less practiced hands of

(*Continued on page 130*)



They call it thisldu, this loose-woven silky fabric. (Right, above) Cinderella cloth is patterned

Fisher maid is a material of open weave. (Below, left) Dream crêpe is a crêpe with crinkly stripes



At the extreme left is a new pussy-willow taffeta, and next, a novel silk brocade with a faille ground and a satin surface on which is a pattern of gold and silver artificial silk. The third bolt is of very fine silk faille with the general appearance of foulard

SEEN *in the* SHOPS

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge all articles described on these pages at the prices quoted. No assurance can be given, however, that these prices will hold for an indefinite period. You are therefore urged to order promptly such merchandise as you may select. Please enclose cheque and address Vogue Shopping Service, 19 West 44th Street, New York

Simply made and smart is a tucked blouse of sheer white batiste with Madeira embroidery exquisitely done upon the collar; $5.95

Real Valenciennes lace and fine needlework are distinguishing features of a well-fitting blouse of fine batiste with tucks on collar and cuffs; $15

(Left) At the left, Valenciennes lace ruffles a blouse of allover eyelet embroidery; $24.30, including 80-cent tax. The two-toned blouse, which is hand made to order within about two weeks, is either of chiffon or of Georgette crêpe combined with crêpe de Chine; $20.50, including 50-cent tax

This ruffled frock is smartly fashioned of excellent black crêpe de Chine, but may be had in various other shades; details are its gold ribbon girdle and écru vest; it is made in 14 to 20-year sizes; $79.50

THE feeling for elaboration which now seems to be making itself more and more apparent in fashions, offers decidedly more latitude to the designers of frocks; of this latitude, they have taken advantage in many delightful ways. Worn by a woman who is so fortunate as to be just tall enough, just slim enough, and just sufficiently supple, a perfectly plain gown is very lovely, but otherwise, a few flattering variations of contour, a puff here, or a frill there will prove most happy. Frills and puffs and plaitings have a distinct place in the fashions of to-day, and their smartness is shown in the frock sketched here at the left.

This model has picot-edged ruffles. A vest of écru embroidery, a girdle of gold ribbon ending in a knot of the ribbon, and a cluster of morning-glories, offer appropriate and smart details.

Quite different in type is the little frock sketched at the right, which is made of indestructible Georgette crêpe in navy blue with a terra-cotta design or combination colourings. This material is really charming, and the frock itself is quaint and effective. It is made over a lining of navy blue satin; about the waist is tied a narrow girdle of old-blue ribbon, while little knots of the ribbon mark the frill covering the hoop which distends the bouffant skirt. At the right in the middle sketch is a two-toned blouse which will be handmade to order in various shades of chiffon or in combinations of Georgette crêpe and crêpe de Chine.

Bouffant in line and fashioned of indestructible navy blue Georgette crêpe patterned in terra-cotta or other shades, this frock is most attractive. It has a navy blue satin foundation; 14 to 20-year sizes; $69.50

VOGUE PATTERN SERVICE

THE patterns on this and the following pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified. Vogue patterns are 50 cents for each waist, short coat, skirt, smock, lingerie, or child's pattern up to 14 years; $1 for complete costumes, one-piece dresses, long coats, and long négligées. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by mail, please state size.

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LOS ANGELES, CAL.: *Bullock's*
MIAMI, FLA.: *Burdine & Quarterman*
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NEW ORLEANS, LA.: *D. H. Holmes Company, Ltd.*
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PADUCAH, KY.: *The E. Guthrie Co.*
PHILADELPHIA, PA.: *Vogue Pattern Room, Empire Building, Room 304, 13th and Walnut Streets*
PITTSBURGH, PA.: *Joseph Horne Co.*
PORTLAND, ORE.: *The Waist Shop, Lennon's Annex, Portland Hotel Court*
PROVIDENCE, R. I.: *Gladding Dry Goods Company*
RICHMOND, VA.: *The Gift Shop, 320 East Grace Street*
SALT LAKE CITY, UTAH: *Keith & O'Brien*
SAN ANTONIO, TEXAS: *The Specialty Shop*
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SEATTLE, WASH.: *Lennon's or The MacDougall & Southwick Co.*
ST. LOUIS, MO.: *Vogue Pattern Room, Century Building, Room 821, 313 North Ninth Street*
ST. PAUL, MINN.: *Mannheimer Brothers*
WORCESTER, MASS.: *Slocum's Silk Store, 418 Main Street*

Frock No. C5169. A new surplice closing and panel sections simulating plaits are novel touches on a frock of silk ratine trimmed with motifs

Frock No. C5167. A front panel buttoning to the neck-line, kimono sleeves, and hip draperies distinguish this frock of beaver coloured satin

Frock No. C5166. The chief features of this frock are lace shoulder-straps and quaintly puffed panniers

Frock No. C5164. A long-waisted surplice blouse tops the gracefully draped skirt of this frock of satin

Frock No. C5165. This satin frock is chiefly distinguished by unique drapery and a blouse of panel effect

Frock No. C5162. A youthful chemise frock with much-ruffled sides has straight panels back and front

Frock No. C5175. Corded over the hips to simulate puffs, this frock has the additional charm of unusual raglan sleeves and a long slim underskirt

Frock No. C5171. This frock of chemise lines has a front and back panel trimmed with many rows of silk braid or fine cording

Frock No. C5170. A kimono-cut frock of satin or Poiret twill has trimmings of diminutive plaited ruffles and looped side panels for hip width

YOUTHFUL FROCKS FOR THE DAYTIME HOURS

WITH AN APPROPRIATE WHIM OF THE MODE

Frock No. C5172. For the informal dinner or dance, this frock of satin and lace or metal-embroidered net is correct and charming

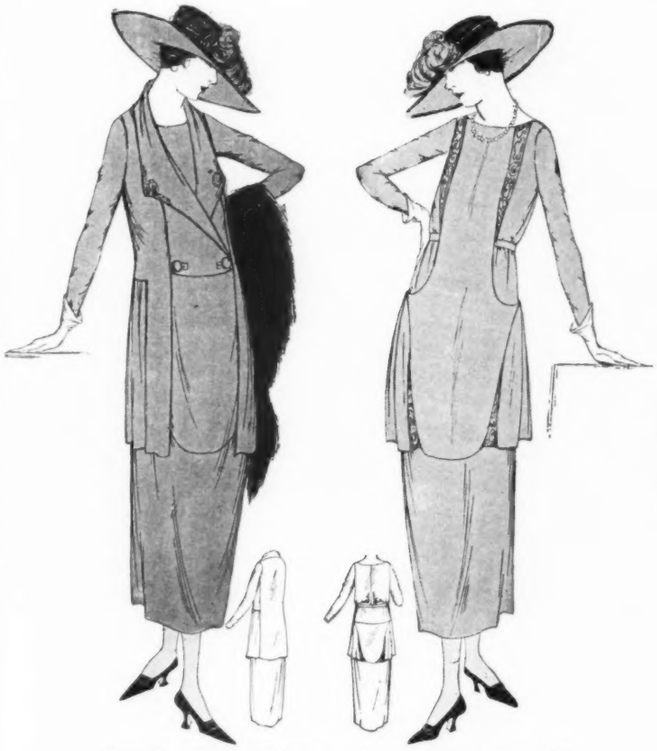
Frock No. C5174. Looped side panels are smart indications of the mode, and a front section cut in one with the waistcoat girdle makes for simplicity

Frock No. C5173. A round neckline with a dainty white collar gives a demure touch to this frock with a cartridge-plaited skirt

THE THREE-PIECE COSTUME, ON SUCH NEW LINES AS THESE, ENJOYS INCREASING FAVOUR

FROCKS THAT HAVE ONLY TO PUT ON THEIR COATS TO BECOME THE NEW TAILLEURS OF THE MOMENT

Frock No. C5157. Part of an attractive three-piece suit, this frock with kimono sleeves cuts its front panel in one piece with the loosely tied sash. Hip pockets repeat those on the coat. Coat No. 5156. With the aid of this peplum coat, the frock effects a three-piece suit. Collar and waistcoat are cut in one, and the lines are straight and slender



Coat No. C5152. This coat which, with the accompanying frock, forms part of a three-piece suit, has a short front panel to show the rounded panel of the frock. Frock No. C5153. The frock with commodious hip pockets has braided or embroidered motifs to add to the effect of the graceful panels in front and back

Coat No. C5154. In this smartly fashioned three-piece suit, which looks extremely well in satin, the waistcoat of the frock does double duty for the bloused coat. Frock No. C5155. The frock has braidings or embroidery to add to the effectiveness of the waistcoat and displays a becoming round neck-line

Coat No. C4903. Skirt No. C4904. Of an effective and youthful line is this suit with a long tucked coat and capacious collar and pockets

Coat No. C5134. Skirt No. C5135. A coat, flaring according to the mode of the moment, tops a braided skirt to simulate a hip yoke

Frock No. C5136. An appropriate costume for matinée or afternoon tea is suggested in a coat-frock with a new sleeve and a flounced peplum

Coat No. C4712. Skirt No. C4713. A draped panel back and a simulated surplice waistcoat mark this coat which tops a two-piece skirt

SUITS WHICH FORECAST A BRIGHT AND VARIED FUTURE FOR THE ATTRACTIVE FABRICS OF EARLY SPRING

Coat No. C5130. Skirt No. C5131. A new and attractive way of adding pockets is suggested in a coat with a box back and pointed fronts

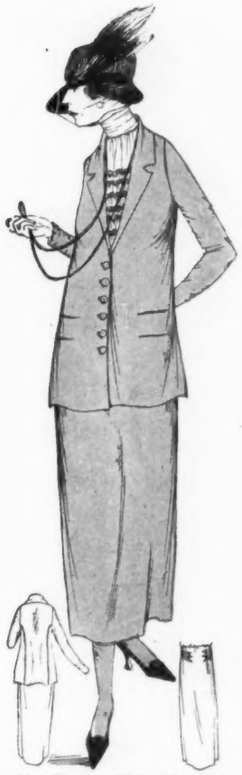
Coat No. C5126. Skirt No. C5127. Suggestive of box-like lines and braided to simulate a waistcoat, this coat tops a smartly draped skirt

Coat No. C5122. Skirt No. C5123. A skirt with inverted plaits at each side may have a coat which cuts its peplum to form hip pockets

Coat No. C5080. Skirt No. C5081. The seamstress finds cutting simplified when the peplum is cut in but one piece with the front of the coat

Coat No. C4899. Skirt No. C4900. A long-skirted coat with a slight nip at the waist and a flaring lower edge tops a simple two-piece skirt

Coat No. C5132. Skirt No. C5133. The spring version of the smart waistcoat is a feature of this new tailleur. The commodious hip pockets are worthy of note



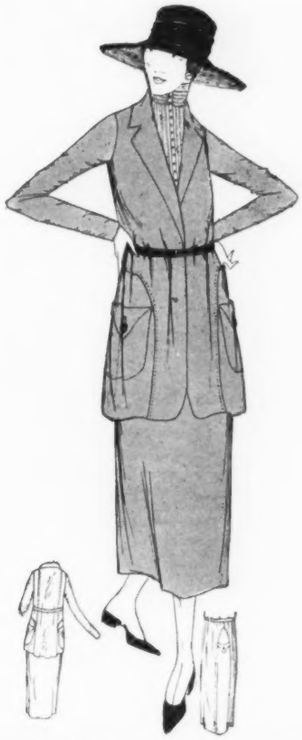
Coat No. C5128. Skirt No. C5129. One of the most necessary additions to the wardrobe complete for spring is a severely tailored two-piece suit

ONE OF THE BEST THINGS ABOUT THE RETURN OF SPRING IS THE APPEARANCE OF NEW TAILLEURS

Coat No. C5139. Skirt No. C5140. Cut in one piece with the belt, the shawl collar may be contrasting

Coat No. C5137. Skirt No. C5138. For effectiveness of line, the coat and skirt both suggest a surplice

Coat No. C5124. Skirt No. C5125. A suit for country wear may be with or without the waistcoat scarf



Coat No. C5120. Skirt No. C5121. Unique hip sections with buttoned pockets distinguish a tweed suit

Coat No. C4594. Skirt No. C4595. The shawl collar, which may be faced in a contrasting colour, is cut in one piece with the coat front

Coat No. C4461. Skirt No. C4462. With or without the waistcoat, which is included with the pattern, this suit is equally effective

Coat No. C4887. Skirt No. C4888. The double flounced skirt is topped by a long semi-fitted coat with a smart standing military collar

Coat No. C4891. Skirt No. C4892. Features of this blouse suit, which may combine materials, are the kimono-cut sleeves and the pockets

WISE AS TO COLLAR, INGENIOUS AS TO CUT, THE NEW

TAILLEUR CLEVERLY FORECASTS THE COMING SEASON

Coat No. C5082. Skirt No. C5083. Deep capacious pockets mark the long-skirted coat which may be worn with or without the scarf

Coat No. C4897 Skirt No. C4898. In the blouse coat, a panel tunic is a distinctive feature; the side-plaited skirt opens after a new fashion

Coat No. C5078. Skirt No. C5079. This suit achieves a new note by its pockets and its shawl collar cut in one piece with the coat front

Coat No. C4893. Skirt No. C4894. In this attractive suit, the smart design of the front is a feature especially worthy of attention

(Right) Coat No. C4716. Skirt No. C4717. The shawl collar and novel pockets are the chief features of this plain panel-backed coat. The suit requires 3¾ yards of 54-inch material

Waist No. C4792. Skirt No. C4793. The peplum blouse forms the upper part of a draped skirt and a waistcoat for the coat shown opposite

THE THREE-PIECE COSTUME VIES WITH THE TAILLEUR FOR THE FAVOUR OF THE MODE

Coat No. C4791. The coat worn with the gown at the extreme left opens in front to show the blouse; 5 2/3 yards of 54-inch material are needed

Waist No. C4585. Skirt No. C4586. The front panel of this long-waisted blouse does duty as a waistcoat. Coat No. C4584. The box coat has graceful bell sleeves. The whole costume requires but 3¾ yards of 54-inch material

Coat No. C4895. Skirt No. C4896. The pockets of this coat are repeated on the skirt. The suit takes 5⅜ yards of 54-inch material

Frock No. C4963. The tunic of this kimono-cut gown has similar lines to the coat, and its braid trimming simulates a waistcoat. Coat No. C4962. The coat is faced with gay silk. The costume requires 6⅜ yards of 54-in. material

Cape No. C4471. A smart companion for the evening gown—or for less formal attire—is a cape with a scarf collar for its shoulder yoke

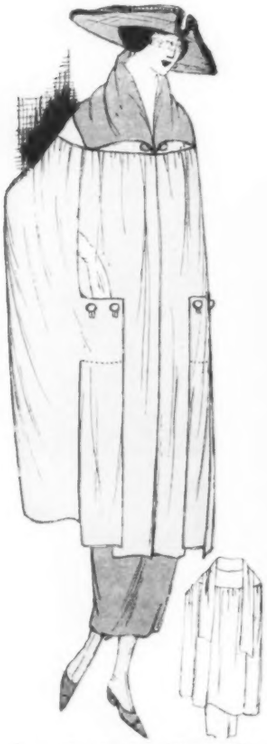
Coat No. C4026. The fashioning of this coat is made easier by cutting sleeves, belt, and back sections all in one piece, kimono fashion

Coat No. C4408. For a distinguishing feature, this top-coat, which suggests contrasting materials, cuts belt and back panel in one piece

Coat No. C5030. This smart top-coat, which can be made at either full or three-quarters length, requires 3¾ yards of 54-inch material

SUITED TO THE VARYING DEMANDS OF FESTIVITIES AND WEATHER ARE THE NEWEST WRAPS OF SPRING

Cape No. C5031. This cape dolman, which requires 3¼ yards of 50-inch material, achieves a new convertible collar and slash pockets



Cape No. C4784. Worn with the turned-over collar, or with the crossed scarf, this cape is equally effective; 16, 18, and 20-year sizes

Cape No. C4579. Its snug waistcoat with slash pockets is a distinctive feature of this cape requiring 3⅛ yards of 54-inch material

Coat No. C4909. A top-coat which suggests an effective fashion for the use of striped material, cuts its hip yoke and waist section in one piece

Coat No. C5151. A top-coat for early spring drops a circular yoke into front panels and extends its kimono-cut sleeves down the sides

Cape No. C5147. A new cape for a new season is cut circular with a waistcoat of suède, perhaps, or tricolette having a very long collar

Coat No. C4472. Besides the contrasting materials for collar and cuffs, this coat, in three pieces, needs 3¼ yards of 54-inch duvetine

TOP-COATS, CAPES, OR DOLMANS, ALL ARE SMART LIGHT WRAPS FOR SPRING

Wrap No. C5149. A very modern dolman with crushed rolling collar and raglan sleeves may be developed for formal or informal wear

Cape No. C5148. The yoke is cut circular and in one piece with the front sections, which are cleverly laid under a motif-trimmed belt

Coat No. C5150. Panels and pockets are all in one piece, bulging a bit at the hip-line, as pockets should to be fashionable this season

Coat No. C4907. The soft lines of collar and sleeves are very graceful in duvetine and gloveskin check; 4⅝ yards of 54-inch material.

Frock No. C5181. A pocket and accessible buttons make this morning frock of silk ratine a very convenient affair

Frock No. C5182. Crêpe jersey to make it; three flounces and a clever collar to finish it; and one has a new day frock

Frock No. C5180. A wool jersey frock is cut mostly in one piece, — sleeves, blouse, girdle, front panel and the pocket tops

EARLY SPRING FROCKS OF SERGE, TWILL, OR JERSEY ARE CLEVERLY CUT AND EASILY MADE

Frock No. C5106. Plaits from the shoulders of this one-piece frock give the slim effect of long front and back panels

Frock No. C5183. A wool ratine frock with kimono-cut sleeves oddly slips linen tape through drawn-work, and drops its side panels

Frock No. C5097. Neck-lines high and low, sleeves long or short, and a tunic with side pockets, this frock uses 3⅝ yards of 54-inch fabric

Frock No. C5075. A draped blouse and a two-piece skirt require embroidered motifs and 3¼ yards of 54-inch material

Coat No. C5178. Frock No. C5179. To follow French teachings, a coat going over a frock must concentrate fulness at the hips and keep the waist snug

Frock No. C5163. This frock may have its sleeves cut long or short, and it has, besides, faced pannier sections that are edged in tiny ruffles

Frock No. C5168. A delightful manner of combining materials is featured in this frock with a peplum blouse and long or short sleeves

Frock No. C5089. A bloused waist and draped skirt compose a gown of distinguished simplicity which takes 3¾ yards of material 40 inches in width

TO ANNOUNCE THE COMING MODES, SPRING

SENDS A VANGUARD OF FROCKS FOR DAY WEAR

Frock No. C4979. The draped side tunics of this satin or foulard frock are cut in one with the blouse panels

Frock No. C5176. A coat-frock with bell sleeves is effectively trimmed with bands of a different material

Frock No. C5161. Short sleeves, a blouse cut with the sash, and a side drape distinguish this frock

Frock No. C5177. An afternoon gown in satin has the much favoured square neck-line and rippling side draperies

Frock No. C5098. The waist of this gown is made without sleeves, giving it the variety of a number of underblouses

Frock No. C5185. A shirt-waist frock for morning wear has the charming simple lines that make it very serviceable

Frock No. C5184. Two materials are attractively combined in this house frock with many buttons up the front

Waist No. C4622. Skirt No. C4623. This very tailored and smart street gown requires but 2⅜ yards of 54-inch material

THESE SUGGESTIONS ARE FOR FROCKS

OF EVERY MATERIAL, AND FOR ALL OC-

CASIONS EXCEPT THE MOST FORMAL

Frock No. C5099. Panniers are the means chosen by this frock to obtain the new line. The sleeves are long or short

Frock No. C5073. A straight-hanging serge gown has its severity relieved by the applied panniers on each hip

Frock No. C4691. The waist and skirt of this frock are cut in one piece and thus allow for the capacious pockets

Frock No. C5103. A slip-on chemise frock may be worn over blouses other than the one included in the pattern

Frock No. C5186. Sleeves cut kimono wise and waist and skirt in one piece, with a flaring pocket at each hip, make this successful frock

Frock No. C5187. Making the blouse appear as a waistcoat, one then shirs the side sections well over each hip. There are buttons as a final touch

Frock No. C4980. To one row of buttons are added 4¼ yards of 54-inch fabric. Under-arm embroidery and a ribbon or two make a finish

Frock No. C5188. Of serge or duvetine, this frock has two circular flounces gathered over the hips and then faced with a gay colour

TEMPTING RULES FOR SPRING FROCKS ARE EASILY FOLLOWED AND BRING SATISFYING RESULTS

Frock No. C4946. Using 3½ yards of soft woollen material, 54 inches wide, the neck-line is cut square, and the under-arm sections are easy

Frock No. C4692. One fabric is chosen for a blouse, another for a skirt. The belt is a continued affair, and some embroidery appears just below

Frock No. C4306. With few seams, this frock is made from 3¼ yards of 54-inch fabric, with a collar added in satin, according to one's taste

Frock No. C4835. One pocket is added to another with a slight flare. The belt is cut in one piece with the front panel and tied at the back

Frock No. C5068. A slip-on chemise frock accentuates its slenderness of line by rows of narrow tucks. The collar may be worn high or low

Frock No. C5069. Topping a simple two-piece circular skirt is a snugly fitting bodice. The apron tunic may be made of Roman silk

Frock No. C5077. In a frock requiring 3 yards of 54-inch material, the four-gored skirt follows the surplice lines of the kimono-cut blouse

Frock No. C4711. As a trimming for this kimono-cut frock, which may combine contrasting materials, buttons and arrows are suggestions

NEW FROCKS, IN CONTRASTING FABRICS,

CAST BEFORE THEM THE SHADOW OF THE MODE

Frock No. C5070. Well adapted to the use of contrasting materials, this new frock simulates a long-waisted blouse by panels at the hip-line

Frock No. C5066. Pannier pockets are a feature of a frock suited to the use of contrasting fabrics; 3⅞ yards of 54-inch material needed

Frock No. C5102. A frock which would be attractive in chiffon over printed satin follows redingote lines with either long or short sleeves

Waist No. C5045. Skirt No. C5046. The kimono-cut blouse adopts the surplice closing, while the skirt is distinguished by its hip pockets

Frock No. C4832. To show the charm of two materials is this frock of plain and figured pussy-willow taffeta; 3⅝ yards of 40-inch fabric

Frock No. C5091. A satin frock, surplice cut, with a three-piece skirt, shows the increasing favour of the bustle pannier; 3⅞ yards of material

Frock No. C5092. Brocade or lace may make the bodice, but panniers cut with the skirt really make the frock; 4½ yards of 40-inch fabric

Frock No. C4641. Grey chiffon all but hides the blue and silver bodice; 5½ yards of 40-inch chiffon, 1⅛ yards of 16-inch brocade are used

THE RUFFLES AND FLARES OF EVENING GOWNS DELIGHT IN THE ADDED CHARM OF RICH MATERIALS

Waist No. C5058. Skirt No. C5059. A frock with panniers may have sleeves and a ruffled chiffon apron tunic; 4⅝ yards of 40-inch fabric

Frock No. C5159. Satin or chiffon velvet, with a bead or two for sleeves, drapes gracefully over lace or brocade, revealing quite a bit of it

Frock No. C5160. Dream crêpe and patterned pussy-willow silk of several lengths make a quaint evening frock, with metal fringe on sleeves

Frock No. C5158. With petals for sleeves and two silk roses for trimming, the snug bodice tops the flaring panniers faced in another colour

Frock No. C5146. Simply made with a side opening and slash pockets is a frock slightly trimmed by braid of another colour

Frock No. C5144. A pannier starts with great effect and ends as demurely as an apron. The blouse has sleeves below the elbows

Frock No. C5145. The jumper-skirt is cut to form large and useful pockets, and there is a clever way of pinching in the cuffs

Frock No. C4916. A sash shows how a blouse ends; a bit of embroidery, how it is trimmed; and the frock is easy to make

FROCKS SPECIALLY DESIGNED TO MEET THE GAY DEMANDS OF SWEET SIXTEEN OR TWENTY

Frock No. C5143. Mere peeps of trimming and a girdle cut with the blouse can not distract us from the fulness of this two-piece skirt

Frock No. C5090. A party frock of many ruffles has a scallop for each flounce and a fluting for every edge; 5 yards of 40-inch material

Frock No. C5074. Half moons of plaited ribbon and a skirt slashed into panniers make a frock effective —aided by 3 yards of 54-inch fabric

Frock No. C5142. By all odds attractive, the odds being woolly galloon braid and a band of embroidery against a frock of duvetine

"Who said it was wintry and drear?
Not me with this Campbell's good cheer
'Tis always fair weather when we get together
And summer lasts right through the year."

"Tastes like summer"

And it is like summer, too.

The very sunshine and atmosphere of green fields and fertile farms seems brought to your winter table with a fragrant steaming plate of Campbell's Vegetable Soup.

It provides just the food-elements you need to balance the usual heavy winter diet and keep the system in vigorous trim.

We include 15 different choice vegetables, strengthening cereals and a hearty stock made from high-grade beef.

Serve this tempting soup often and keep the whole family happy and well.

21 kinds **15c a can**

Campbell's Soups

LOOK FOR THE RED AND WHITE LABEL

Our norfolk suits for boys who attend select city schools and the leading "Prep" schools follow closely the most approved English models and are made of choice Scotch tweeds, Irish homespuns and English worsteds, which we import especially for these suits.

We also present complete assortments of furnishings, footwear, headwear and luggage required to complete the outfit of any boy from 4 to 16 years.

"The Public Schools of England", a booklet describing the life of the English School boy will be sent on request.

Our representatives visit, every season, the principal cities of the country.

DE PINNA

5th Avenue at 50th Street

NEW YORK

Frock No. C5101. Contrasting materials may be used in this coat-frock requiring 3¾ yards of 54-inch material; sizes, 16 to 20 years

Frock No. C4920. An informal dance frock has four taffeta ruffles simply bound in ribbon of a contrasting colour; sizes, 16 to 20 years

NEW REASONS FOR WISHING THE YEARS BACK TO THE TIME ONE WAS SIXTEEN OR TWENTY

Frock No. C4400. Taffeta adapts itself charmingly to this tea frock quaintly trimmed with tiny plaited ruffles; sizes, 16 to 20 years

Frock No. C5071. Two materials combine delightfully in this chemise frock requiring 4½ yards of 40-inch material; sizes, 16 to 20 years

The Art of Keeping the Hands Beautiful

FOUR SIMPLE OPERATIONS EACH WEEK AND THE HANDS ARE ALWAYS PERFECTLY MANICURED

There is no beauty so easy to gain as lovely hands

LOVELY hands are becoming more and more conspicuous. They are more and more regarded as one of the chief charms of a beautiful woman. It is hard to get through a single day now, without being judged by one's hands. Badly groomed hands are more harshly criticized today than ever before. And no wonder. For really lovely nails are so easy to acquire.

For clean, white nail tips, apply a little Cutex Nail White underneath the nails

Here is all you have to do

ONCE a week, on some regular day, give fifteen or twenty minutes to this simple manicure. It will keep your nails in perfect condition. Scrub the hands and nails in warm, soapy water. Rinse and dry. Remove any dirt from underneath the nails with an orange stick. Never use a metal instrument for this.

The shape of the nails

THEN file the nails to the proper length and shape, preferably oval. It is now considered very poor taste to have the nails either long or pointed.

After cutting, smooth off irregularities and shape the corners of the nails with a flexible steel file. Finish the shaping of the nails with an emery board.

Now for the cuticle. Here is where many women make mistakes. The wrong care of the cuticle causes hangnails and rough places. Never trim it with scissors. This leaves a raw edge, which gives rise to hangnails and often causes a sore or swollen rim of flesh about the nail.

Cutex was prepared to meet the need for a harmless cuticle remover.

The care of the cuticle

IN the Cutex package you will find an orange stick and absorbent cotton. Wrap a little cotton around the end of the stick and dip it into the Cutex bottle. Then carefully work the stick around the base of the nail, gently pushing back the cuticle. Wipe off the dead surplus skin, and wash the hands.

Now whiten the nail tips

APPLY Cutex Nail White directly from the tube underneath the nails. Spread it under evenly and remove any surplus cream with an orange stick. Cutex Nail White will remove all discolorations from underneath the nails.

A jewel-like gloss

CUTEX Cake Polish rubbed on the palm of the hand and passed over the nails gives them a quick, waterproof polish. If you wish an especially brilliant finish, apply Cutex Paste Polish first, then the Cutex Cake Polish. After washing, restore the polish by rubbing the nails lightly over the palm of the hand.

Soften and remove surplus cuticle with Cutex. It will leave a thin, beautiful nail base

If your cuticle has become sore and tender from cutting, apply Cutex Cold Cream. Or if your cuticle has the tendency to become dry and harsh, apply cold cream just before going to bed.

Give your nails this Cutex manicure regularly. Do not expect your hands to stay well-groomed with irregular care.

You can get Cutex in any drug or department store in the United States, Canada and England.

If you want a brilliant, lasting polish use Cutex Paste Polish first, then Cutex Cake Polish

A complete manicure set for only 20 cents

MAIL the coupon below with 20 cents and we will send you a complete Midget Manicure Set. It contains small sizes of Cutex Cuticle Remover, Nail White, Nail Polish, Pink Paste Polish and Cuticle Comfort, together with orange stick and emery boards. Enough of each to give you at least six manicures. Send for it today. Address Northam Warren, 114 West 17th Street, New York City.

If you live in Canada, address Northam Warren, Dept. 302, 200 Mountain Street, Montreal.

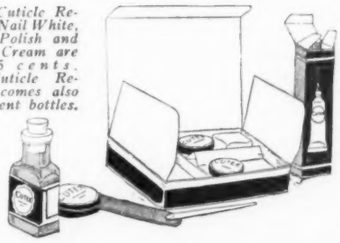
MAIL THIS COUPON AND TWO DIMES TODAY

NORTHAM WARREN
Dept. 302, 114 West 17th Street
New York City

Name .....

Street .....

City .....State.....



Cutex Cuticle Remover, Nail White, Nail Polish and Cold Cream are each 35 cents. The Cuticle Remover comes also in 65 cent bottles.

McCutcheon's
New Cotton Fabrics
for Spring and Summer 1920

Reg. Trade Mark

Following our usual custom, we are placing on sale in January our full collection of Imported and American Dress Cottons and Dress Linens for the Season of 1920.

It is generally conceded that fine Cotton Fabrics will again be in the vanguard of fashion, and for that reason we have procured an almost endless variety of the most distinctive fabrics produced in France, Switzerland, Great Britain and America.

English Sateen
The Fabric of the Hour

"ENGLISH SATEEN"—This season's smartest fabric—a soft, lustrous, satin-like fabric, is shown in a host of novel printed effects, on solid color backgrounds, as well as a complete selection of plain shades.

The leading makers of Women's, Misses', and Children's outer garments are featuring this fabric for Southern resort wear. 36 in. wide. **$1.25 yard.**

English Prints

Last season the demand for these popular fabrics far exceeded the supply. Ample preparations have been made for the coming season and we have provided a most elaborate assortment of new and original designs for your choosing. 32 in. wide. **95c per yard.**

Tropical Prints

A new light-weight fabric resembling the English Prints is shown for the first time in this country. An ideal fabric for Children's and Misses' garments, as well as for grown-ups. The quaint designs are most appealing. 39 in. wide. **75c per yard.**

Note—English Sateen, English Prints and Tropical Prints are made in England for and sold exclusively in the U. S. A. by James McCutcheon & Co.

DOTTED SWISSES—Pronounced by one of the fashion authorities as "The fabric irresistible." Made for us in Switzerland and shown in every conceivable color combination on white or colored backgrounds—Ecru with White dots, or all White. 31 in. wide. **$1.95 and 2.25 per yard**

SWISS ORGANDIES—Our Organdies are made, dyed and finished by the famous "Cilander Process," in Switzerland, thereby insuring the much desired permanent finish so essential in these fabrics. Upwards of thirty shades are shown, also White, Navy and Black. 46 in. wide. **$1.25 per yard**

OLD FASHIONED FLOWERED ORGANDIES—Made and printed in Alsace, France, to our special order. This is another favorite fabric and is shown in a range of large floral effects on white or tinted backgrounds. 31 in. wide. $1.50 per yard

Samples mailed on request

James McCutcheon & Co.
Fifth Avenue, 34th and 33d Sts., N. Y.

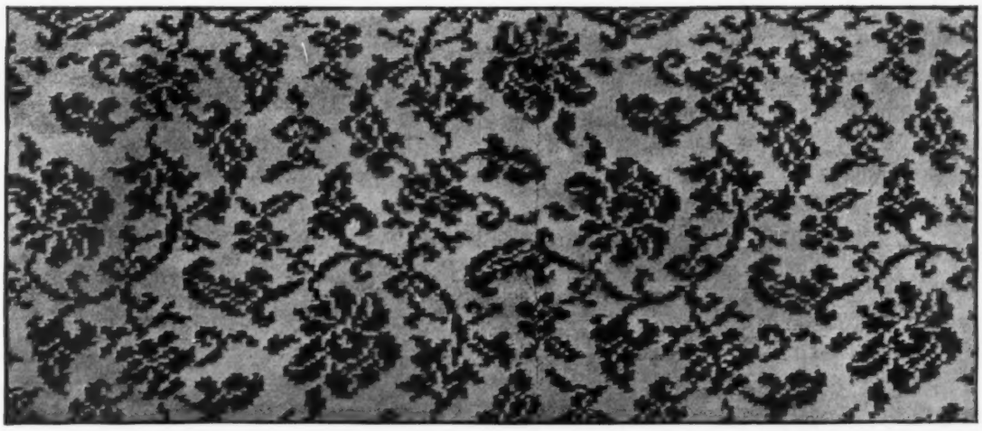
Frock No. C4919. A frock of duvetine has a peplum which gives the effect of a coat and a vest in one with the skirt; sizes, 16 to 20 years

Waist No. C4762. Skirt No. C4763. The kimono-cut surplice blouse is a youthful and smart feature of this frock; sizes, 16 to 20 years

SIMPLE AND APPEALING AS THE YOUNG GIRL HERSELF ARE THESE FROCKS FOR DAY WEAR

Frock No. C4917. It is made after the manner of a chemise frock, this gown of Poiret twill with distended hip pockets; sizes, 16 to 20 years

Frock No. C4918. Either taffeta or satin is charming for this model with belts cut with the side sections of skirt; sizes, 16 to 20 years



PLAIN and FIGURED CARPETS

THE Floor Covering is the foundation and therefore one of the most important factors of the decorative scheme.

If the furniture, hangings and decorative objects are varied and interesting, they are set off to best advantage by a Plain Color Carpet, which also provides the necessary element of rest. If the appointments are simple in character, a Figured Carpet often supplies the decorative feature.

We are prepared to meet practically any requirement as to color, design and quality. Inquiries invited.

W. & J. SLOANE

Floor Coverings Furniture Makers

FIFTH AVENUE & FORTY-SEVENTH STREET, NEW YORK

Washington, D. C. San Francisco, Cal.

HELEN IGOE
SEATTLE

The Mode in Paris and New York

OUTING SUITS
COSTUMES *and* GOWNS
TRAVEL *and* SPORT COATS
DAYTIME *and* EVENING DRESSES

LINGERIE SWEATERS BAGS

Wedding Trousseaux a Feature

CORRESPONDENCE INVITED

AT THE *Shop of* HELEN IGOE

Blouse No. C5115. Contrasting materials may be used for this plaited peplum blouse and kimono-cut underblouse

Blouse No. C5119. One of those slip-on blouses that charm by its very simplicity adopts the kimono cut and has a soft rolled collar

NEW SKIRTS AND CLEVER BLOUSES OF MUCH CHARM TO KEEP EACH OTHER COMPANY

Skirt No. C5140. The broad belt is cut in one piece with the hip sections

Skirt No. C5131. Extended hip pockets follow the favoured mode

Skirt No. C5123. The crossed belts are cut with side sections

Skirt No. C5129. A band of contrasting material simulates a yoke

Skirt No. C5138. Crossed hip sections add pockets in a smart way

Skirt No. C5133. Novel hip pockets enhance the yoke-line

To Admire

Beauty and lasting wear are qualities by which a gown made of McLANE'S SILKS becomes a creation of enduring charm.

The fascinating appeal each rich, lustrous fold makes to your sense of the beautiful, is even more delightful when you realize that McLANE'S SILKS are woven to give lasting wear.

Day in, and day out, the beauty of McLANE'S SILKS remains to please you as does their strength of texture.

For unsurpassed silk quality look for the Rope Weave Selvage.

McLANE'S
Beaver Silks
Know them by Their Rope Selvage

463 Fourth Avenue
New York

So excited over new CONNELLA Rompers he just couldn't make his hands behave!

CONNELLA FLANNEL

In the Nursery
along with picture books
and cows that moo—he first knows
CONNELLA.
It snuggles him close and warm
in cosy nightgown or pajamas
when Jack Frost stirs the coverlet
—or when he sits on draughty floors.
He notices that
CONNELLA is
another one of those privileges
which Sister demands
to share with Brother.
And as he grows older
it becomes apparent that
Big Brother, Dad, and Mother
—not to mention Nurse
and grown-up Geraldine
—have all discovered the
soft comfort, good looks
and honest wear of
CONNELLA—the flannel that
doesn't shrink.
It's the family flannel
and just so you
won't waste time
looking for the family likeness
among un-related strangers,
CONNELLA has had its
calling card engraved and
it looks like this

CONNELLA Flannel REG. U.S. PAT. OFF. NEVER SHRINKS

Obtainable At All The Best Stores

E. McConnell & Co.
13-21 East 22 St., New York

Blouse No. C5117. In this alluring slip-on blouse, rounded yoke and circular cuffs are trimmed with ruffles

AS VARYING AS THE WHIMS OF WOMAN, EACH VERSION OF THE BLOUSE PRESENTS A NOVEL CHARM

Blouse No. C5116. To this blouse with a plaited waistcoat, the flat rounded collar adds a touch of quaintness

Blouse No. C4830. Braiding or embroidery adds to the effectiveness of a Russian blouse with kimono sleeves

Blouse No. C5118. Of much individuality and charm is this slip-on blouse with a circular peplum and kimono sleeves which can be worn short or long

Days of snow-and-blow in town, and rollicking sport with skis or skates in the crisp, crunchy country, Standware Jersey Cloth is the all-occasion cloth of rugged service.

When you stipulate "Standware", you discriminate between the best-Pure Worsted-and the rest-poor wool. The Standard is-

Standware

JERSEY CLOTH

Garments made of "Standware" Jersey Cloth are on view at all fashionable Department Stores and Apparel Shops. The genuine is labeled "Standware", because it Stands Wear.

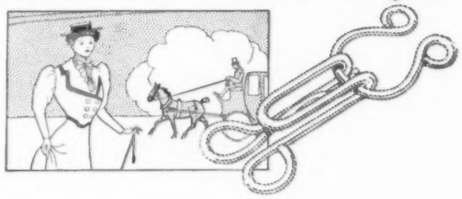
PURE WORSTED
SCHREIBER
Standware
FABRICS
JERSEY CLOTH
MADE IN U.S.A.

RUDOLPH SCHREIBER

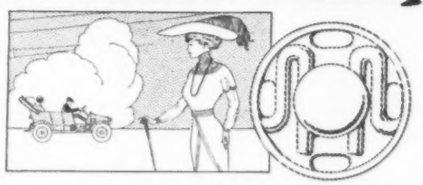
1140 Broadway
New York

PURE WORSTED
SCHREIBER
Standware
FABRICS
JERSEY CLOTH
MADE IN U.S.A.

In 1900, the Hook & Eye



In 1910, the Round Snap



In 1920, the New Shape "Forget me not"

Try this wonderful improvement, the Harmony Snap Fastener with the Forget-me-not shape.

You can sew them on twice as quickly, twice as easily—because their forget-me-not shape prevents their slipping from your fingers—because the needle can't miss those big roomy eyes! And when they're on they stay—for the expertly rolled edges cannot cut the thread.

Look smaller on the garment; remain snapped until you unsnap them; a size for every fabric. 10 cents at your dealer. Once sewed, always used.

FREE TRIAL CARD

Send us your dealer's name and address and we will send you a trial card, any size, free, together with our fine Premium Book.

Round Snaps, too

If you still want a round snap your dealer will sell you our Finery Snap for only 5 cents—as good as a round snap can be.

Harmony Forget-me-not Snaps

FEDERAL SNAP FASTENER CORPORATION,
Dept. E, 25-29 West 31st Street, New York

Blouse No. C5114. A tucked blouse resorts to a new way of cutting sleeves with shoulder yoke

THE BLOUSE, WHETHER IT CHOOSES RUFFLES OR A PEPLUM, MUST FOLLOW THE PATH MARKED BY THE MODE

Blouse No. C4951. Rolling collar and lace jabot are features of this new blouse which cuts belt and front panel in one piece. It requires 2⅜ yards of 36-inch material

Blouse No. C4973. A version of the correctly cut blouse displays a distinctive collar and turn-back cuffs. Only 1¼ yards of 54-inch material are required for this model

Blouse No. C5105. Worn over the kimono-cut underblouse, the sleeveless peplum blouse gains an air of difference by its surplice closing

Blouse No. C5104. This surplice blouse, which cuts its belts in one piece with the front sections, fashions its peplum in an effective way

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It Will Be Just As Beautiful Tomorrow!

Yes, and the next day and all the other days will find the Satin Francais in your gown as smooth, as lustrous, as rich-toned as the day it came from the loom.

Satin Francais

"The Satin That Never Wears Rough"

Draw it through your fingers and feel its supple softness, drape it fold upon fold and delight your eye with gleaming highlights and rich depths—every touch confirms the surpassing loveliness of this sovereign satin.

Write for our booklet "The Satin That Never Wears Rough". The U. S. Bureau of Standards tested Satin Francais—and the result is a revelation to every woman who doubts the durability of satin.

Pelgram & Meyer

Makers of Good Silks and Ribbons Since 1872

395 Fourth Avenue, New York

"Don't Envy Beauty—Use Pompeian"

HER gown is lovely, her smile alluring, and now, in a moment, she has added the warm color of healthful youth and happiness—her complete "Pompeian Beauty Toilette." You need not envy her beauty. You can have it, too, by using the Pompeian Instant Beauty Method.

First, a touch of fragrant Pompeian DAY Cream (vanishing), to soften the skin and hold the powder. *Then* apply Pompeian BEAUTY Powder. It makes the skin beautifully fair and adds the charm of delicate fragrance. *Now* a touch of Pompeian BLOOM. Do you know that a bit of color in the cheeks makes the eyes sparkle?

These three preparations may be used separately or together (as above), as the complete "Pompeian Beauty Toilette." At all toilet counters, 50c each. Guaranteed by the makers of Pompeian MASSAGE Cream, Pompeian NIGHT Cream, and Pompeian FRAGRANCE (a 25c talcum with an exquisite new odor.)

THE POMPEIAN COMPANY, 2006 Superior Avenue, Cleveland, Ohio

Also made in Canada

Pompeian
DAY CREAM

"Don't Envy Beauty—Use Pompeian"

The name Pompeian on any package is your guarantee of quality and safety. Should you not be completely satisfied, the purchase price will be gladly refunded by The Pompeian Co., at Cleveland, Ohio.

Perfection of Face and Form

"TO Eve, God gave two-thirds of all beauty," say the Mohammedans, and Eve's beauty is the attainable heritage of her modern daughters. Is your skin imperfect? Elizabeth Arden can tell you how to renew its vitality and make it as fresh, clear and radiant as Nature intended. Is your figure too full or too thin? Elizabeth Arden can help you to acquire the alluring contours of healthy youth. Bright eyes, thick lashes, a crown of lovely hair, attractive hands—all are made possible by her scientific methods.

Learn how you can perfect your appearance with the famous Arden Muscle-Strapping system and Venetian Preparations; write Elizabeth Arden your needs and she will outline a course for you—you incur no obligation. By following her advice, you will increase in charm as the years pass, developing the individuality of type that enhances beauty and imparts to it enduring character.

SEND FOR THESE TODAY—"The Quest of the Beautiful" is a booklet every woman should have for reference. It describes all the Arden Venetian Preparations, the greatest corrective and beautifying agents ever produced. "Your Masterpiece—Yourself" tells of a Home Course of treatments. Clip this paragraph and mail with your name and address to Elizabeth Arden at her New York Salon, Dept. 204.

ELIZABETH ARDEN

SALON D'ORO, 673 FIFTH AVENUE, NEW YORK

Branches: Boston, Washington, San Francisco
Newport, Palm Beach

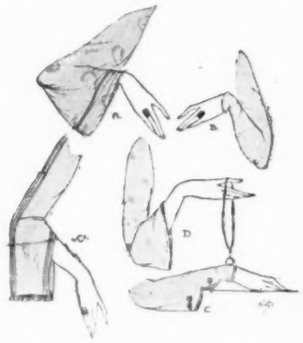
We present the first important showing of Spring Costumes—graceful, dignified exclusive—the type of clothes so much sought by discriminating women

BERGDORF GOODMAN
616 FIFTH AVENUE

NEW BLOUSES THAT, WITH THE AID OF SKIRTS, BECOME SMART COSTUMES; SLEEVES OF A LIKE MIND

Blouse No. C4953. The sleeveless slip-on outer blouse may be worn effectively with other kimono-cut blouses than the one included with this pattern

Blouse No. C4958. For a distinctive note, this blouse with kimono-cut sleeves adopts the surplice closing and a becoming long-waisted peplum effect



Sleeves No. C5141. A new sleeve may mark a new frock as of the most recent mode, or serve to refresh an old one

(Left) Skirt No. C5125. Trimming at the hips accents the snugness of line

(Right) Skirt No. C5087. A button-trimmed tunic drapes a two-piece skirt

Skirt No. C5135. Motifs top the arrangement of the hip fulness

Skirt No. C5127. At the side, the opening overlaps surplice-like

Skirt No. C5121. The feature of this skirt is its hip-pockets

Skirt No. C5086. Skirt and panniers are cut in only two pieces

For Fastidious Femininity

EVERY line of its dainty comfiness bespeaks a charm that is simply bewitching.

Polly-Anna Underwear—the new combination of vest and drawers with the individual feature of skirt back gives to slim and stout figures alike such grace and absolute freedom.

You'll just love its dainty finishings of hemstitched edges, real pearl buttons, shoulder straps of self-silk or ribbon that are so alluring under the sheer blouse or frock.

There's a garment to fit every purse—make your selection of True Irish linen, lovely silks or from such an attractive line of cottons.

The Knit Underwear department of most good shops carry POLLY-ANNA Underwear

CHAS. E. SHEDAKER & SONS
PHILADELPHIA

Pat. in U. S. Foreign patent pending

POLLY-ANNA
UNDERWEAR

Women have learned to remove hair regularly

SO much of a woman's daintiness depends upon the care of her underarms. Even in the privacy of her own dressing room, the exposure of hairy underarms through becoming negligée mars an otherwise charming effect.

To remove the hair is now a recognized toilet essential—no less than the regular care of one's face and hands.

For the purpose, women generally prefer El-Rado liquid, because it is no more trouble to use than washing the skin.

You apply El-Rado with a piece of absorbent cotton, thoroughly saturating the hair until it is seen to become lifeless. It is then ready to be removed. A dash of talcum,—then behold clear, smooth skin, refreshing and cleanly.

Even those accustomed to other methods of hair removing find an occasional use of El-Rado liquid is good for the skin.

El-Rado is guaranteed harmless no matter where applied—face, arms or limbs. It is sold at drug stores and toilet counters in 60c and $1.00 sizes —with a money-back guarantee.

Orders filled direct on receipt of stamps if dealer cannot supply you.

Pilgrim Mfg. Co., Dept. O, 112 E. 19th St., NEW YORK

"El-Rado" for the "Womanly" way to remove hair

Canadian Address
The Arthur Sales Co.
Dept. O
61 Adelaide St., East
Toronto

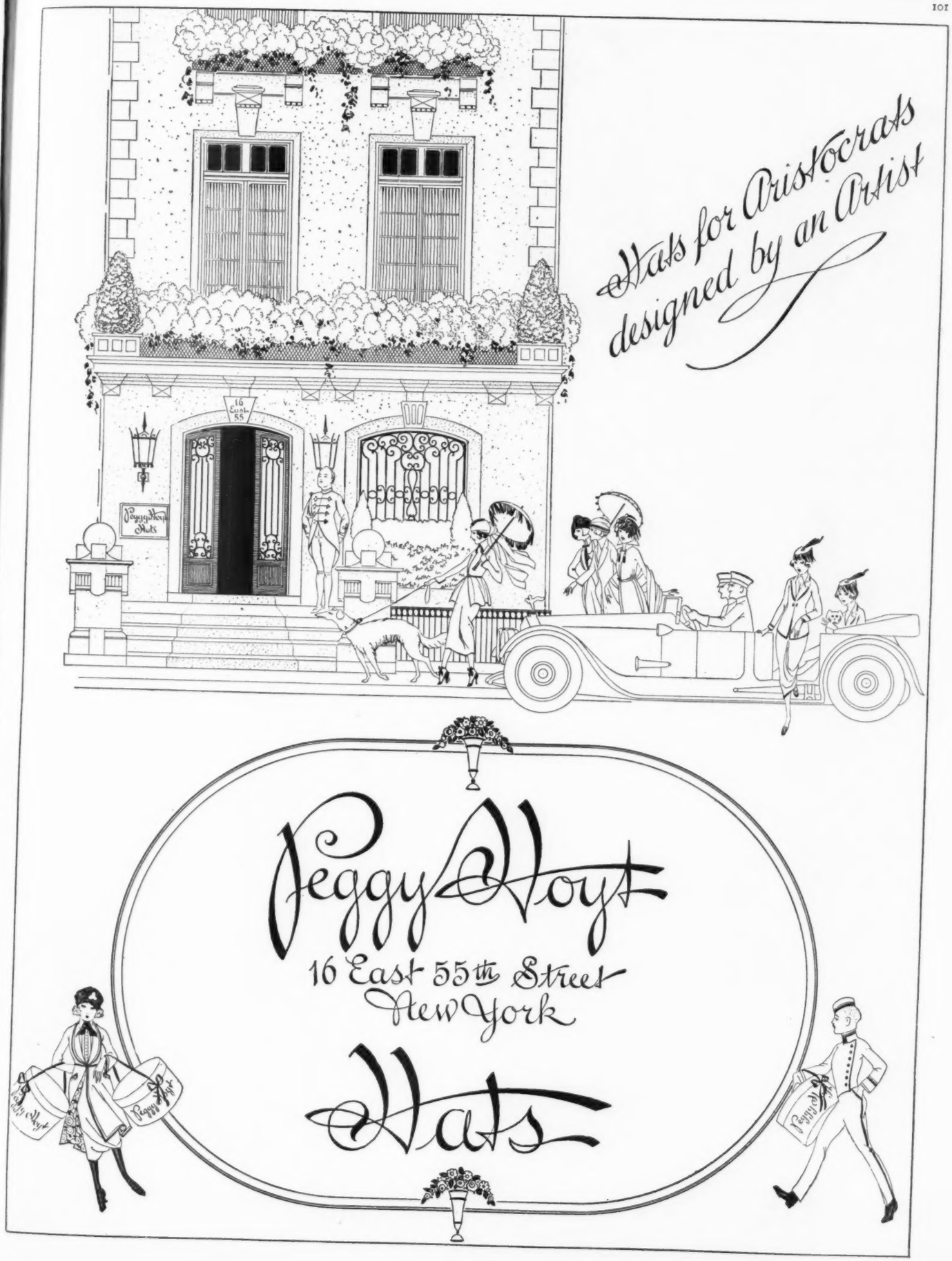
Pyjamas No. C4815. A pyjama suit of pink crêpe de Chine edged in blue may have a slip-on jacket; 4 yards of 36-inch material

Nightgown No. C4927. In a nightgown of sheer illusions, the yoke is tucks, the empire effect gained by a ribbon; 3⅜ yds. of 36-inch material

THE RARE CHARM OF SIMPLICITY IS ACHIEVED HERE DAINTILY AND WITHOUT DIFFICULTY

Négligée No. C4009. A kimono-cut négligée of silk has a surplice which ends finally in a long sash, and in front may be one or two long tassels

Négligée No. C4047. One piece of crêpe de Chine, 3 yards long and 40 inches wide, drapes into this delightful négligée trimmed with ribbon


Hats for Aristocrats
designed by an Artist
16 East 55
Peggy Hoyt Hats
Peggy Hoyt
16 East 55th Street
New York
Hats

Négligée No. C4923. A négligée is easily accomplished by a kimono jacket and a one-piece underslip, hung simply by shoulder-straps, and it requires, in all, but 5 yards of 40-inch material

Négligée No. C4922. The surplice and the flowing sleeves give a quaint charm to this soft négligée. Under it may be worn a high-waisted slip; for both, 5 yards of 36-inch material are used

OF CRÊPE DE CHINE OR GEORGETTE CRÊPE

ARE THESE DAINTY AFFAIRS FOR IDLE HOURS

Négligée No. C5107. An original négligée (left) is slashed to make it slip on more simply and has edges bound in galloon to match the tassels. Négligée No. C5108. Simplest of all is this dainty slip-on négligée (right) with smocking for trimming

Constancy of Charm at the Hampton Shops

THE secret of the enduring charm of each Hampton interior lies not only in beauty of color and carving, nor even in the discriminating skill of the Hampton decorators in selecting and arranging fine pieces of cabinet-work with harmonious fabrics and backgrounds, but also in the subtle details of lighting and those unusual incidentals which make each room as delightfully livable as it is correctly distinctive.

We put at your command our wide resources for procuring fine old paneling and fabrics, rare antiques and bibleots as well as our vast equipment for making authentic reproductions and for carrying out decorative schemes in accordance with any architectural setting.

Hampton Shops
18 East 50th Street
facing St. Patrick's Cathedral
New York

Wave Your Own Hair

IN 20 MINUTES BY THIS SIMPLE LITTLE DEVICE WITHOUT HEAT

WEST ELECTRIC Hair Curlers

PRODUCE A MOST BEAUTIFUL AND LASTING WAVE

CANNOT CUT, CATCH, BREAK OR INJURE THE HAIR

Card of 5-25¢ *Card of 2-10¢*

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Gold Seal 25¢ - Tourist 3 for 50¢ - Beach & Motor 15¢

GRAY & WHITE DOUBLE PRICE

Full head size - made by hand from long strong human hair. Free from knots. Perfect match in all shades, including gray and white.

On sale at most good stores or supplied direct on receipt of price and your dealer's name.

WEST ELECTRIC HAIR CURLER CO.

PHILADELPHIA, PA.

LOOK FOR THIS FOLDING CABINET

Combination No. C2800. For the woman who prefers lingerie of simple and correct cut, here is a combination which requires only 2⅛ yards of material 36 inches in width

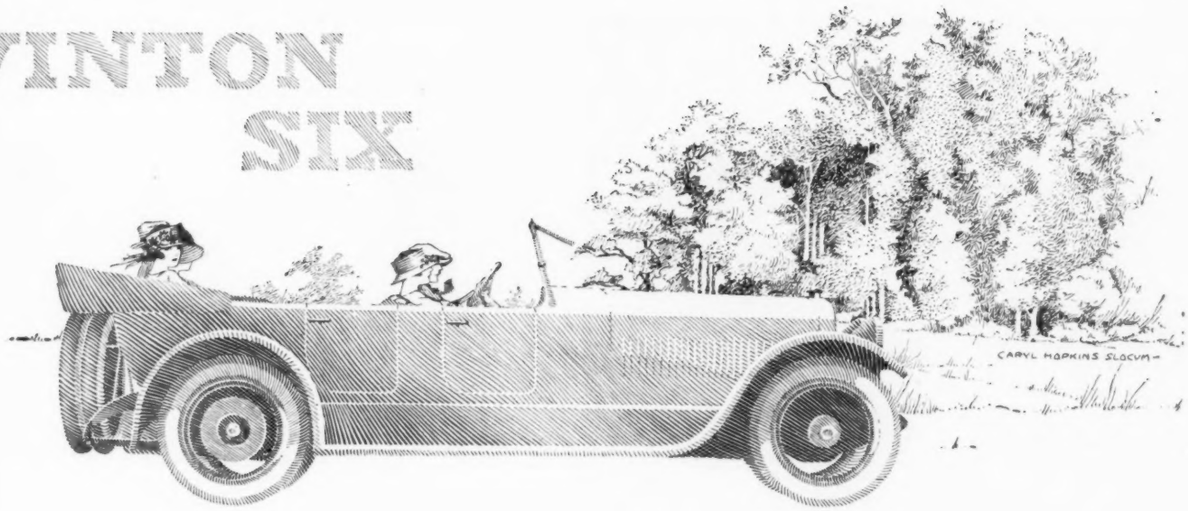
Combination No. C4819. On this envelope chemise which simulates a plain chemise, the shaped yoke may be embroidered; 2 yards of 36-inch material are needed

ACCORDING TO THIS NEW LINGERIE, THE FEWER SEAMS, THE GREATER CHIC

Nightgown No. C5056. This attractive kimono-cut model might serve for a négligée instead of a nightgown. It requires 3⅛ yards of 36-inch material

Combination No. C4924. This envelope chemise with brassière top simulates the plain model and can be made from 2⅜ yards of 36-inch fabric

WINTON SIX



Poetry of motion

Sedan
Victoria
Town Car
Limousine

SET your expectations high before you ride in it, because this surprising new Winton Six is no ordinary car. Neither is it a car with a trick motor that demonstrates well and then loses the knack.

Its amazing performances are real and inbred. They are the fruit of twelve years of devotion to the one task of perfecting the famous Winton six-cylinder motor.

Year by year that motor has improved. Today it is superb, as if touched by magic. How smoothly it does its great work, and what a beautiful car its power enlivens with the poetry of motion.

Charm—that's it. The Winton Six has it abundantly.

May we send you literature?

The Winton Company
21 Berea Road, Cleveland, Ohio

Winton Oil Engines for belt drive, to be used in isolated power plants, and Winton Oil-Engine Generating Sets are manufactured by the Winton Company in a separate, splendidly equipped engine-building plant. Write us your needs.

IMPERIA GAGE

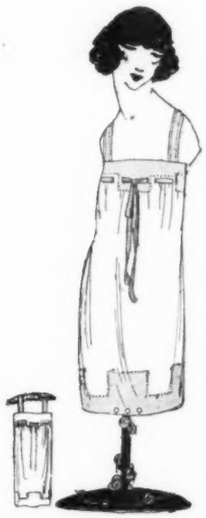
ATTEMPT and accomplishment are separated by sharp distinctions. A GAGE HAT may be copied, but it defies duplication — so intangible, so elusive is its appeal.

There is a dealer near you with a selection of characteristic GAGE HATS.

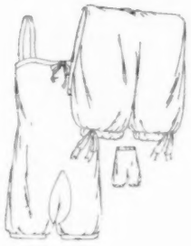
Gage BROTHERS & CO.
PRODUCERS OF CORRECT MILLINERY
Chicago New York Paris

A PIECE OR TWO OF CRÊPE DE CHINE JOINS WITH FEW SEAMS AND MUCH SIMPLICITY

Chemise No. C5055. It may be of pink crêpe de Chine, but it should be bound in another colour with tiny circles to match; 1⅝ yards of 36-inch material

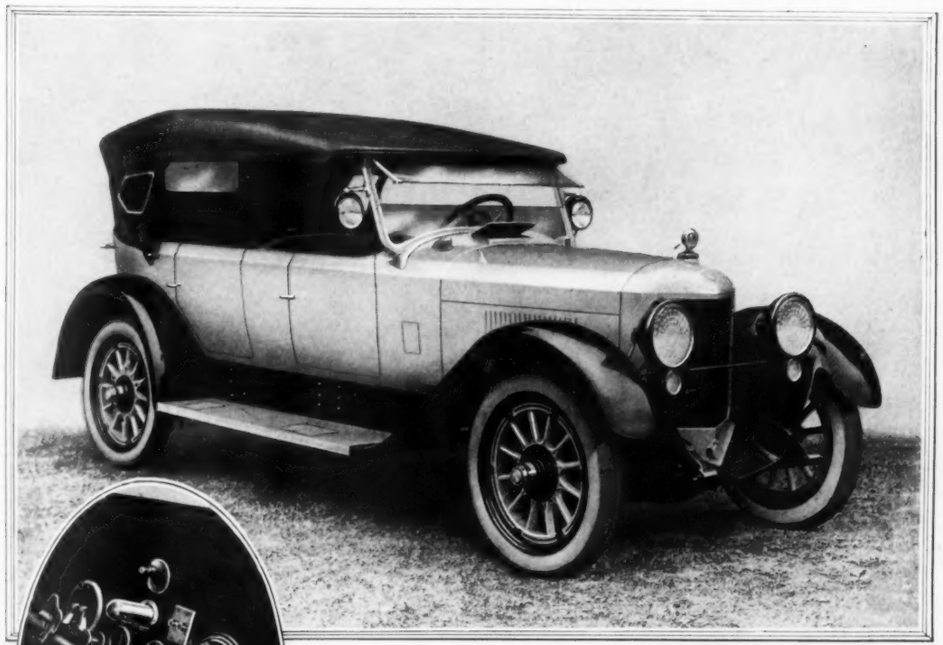


Combination No. C5057. Another charming use for two materials is this envelope chemise with hemstitching; 1½ yards of 36-inch material



Combination No. C4710. A one-piece combination uses 2¼ yards of 36-inch material, and with bloomers cut separately, it needs a little more

Nightgown No. C5053. Empire in cut, crescent in trimming, a nightgown adds tucks for fulness and draws a ribbon around the waist; 3⅜ yards of 36-inch material. Combination No. C5054. Different only in sleeves and length is the envelope chemise; 2¼ yards of 36-inch material



Premier Model 6-D four-passenger open car $4300, f. o. b. Indianapolis

NOTE the absence of the usual hand gear shift lever. Premier's gears are shifted electrically by means of a small lever on the control quadrant—no larger than the gas or spark lever, and requiring no more effort in its operation. The instrument board is noteworthy because of its completeness and the quality of the instruments, which include Waltham's best motor clock, a 75-mile speedometer, ammeter, oil gauge, extension dash and trouble light, and Delco control set.

WHILE the great mass of automobile users today still employ the motor car merely as a means of getting about, there are those who seek to express, in the equipages they own, something of the finer impulses and of the finer ideals that guide them in the choosing of their friends and of their homes. To such as these, the present post-war series of Premier motor cars will make resistless appeal. The aluminum motor and Cutler-Hammer magnetic gear shift are exclusive with Premier.

PREMIER

MOTOR CORPORATION

INDIANAPOLIS ··· U S A

THE ALUMINUM SIX WITH MAGNETIC GEAR SHIFT

Style 327—Taffeta model showing a clever use of cording and novelty button trimming. Georgette collar and vestee. Obtainable in Navy, Pearl Gray, Copenhagen, Taupe, Black or Brown. Sizes 14 to 40.

You will find the Newest Paris Notes in

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As quickly as they are originated by the leading couturieres our Paris Office supplies us with the models.

See them now at the Co-Ed store in your city or write us if you do not know the name.

The blue and white silk Co-Ed label in the waistband of each dress is your guarantee of complete satisfaction or your money back.

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CO-ED DRESSMAKERS, 14 East 32nd Street, New York

"For Young Women and Women Who Want to Stay Young"

PARIS: 5 Boulevard des Italiens

Co-Ed Dresses are developed in every standard fabric including Boulevard Velvet.

Smock No. C4743. An English carter's smock was the inspiration for this small affair with contrasting cuffs and collar; sizes, 2 to 8 yrs.; 50 cents

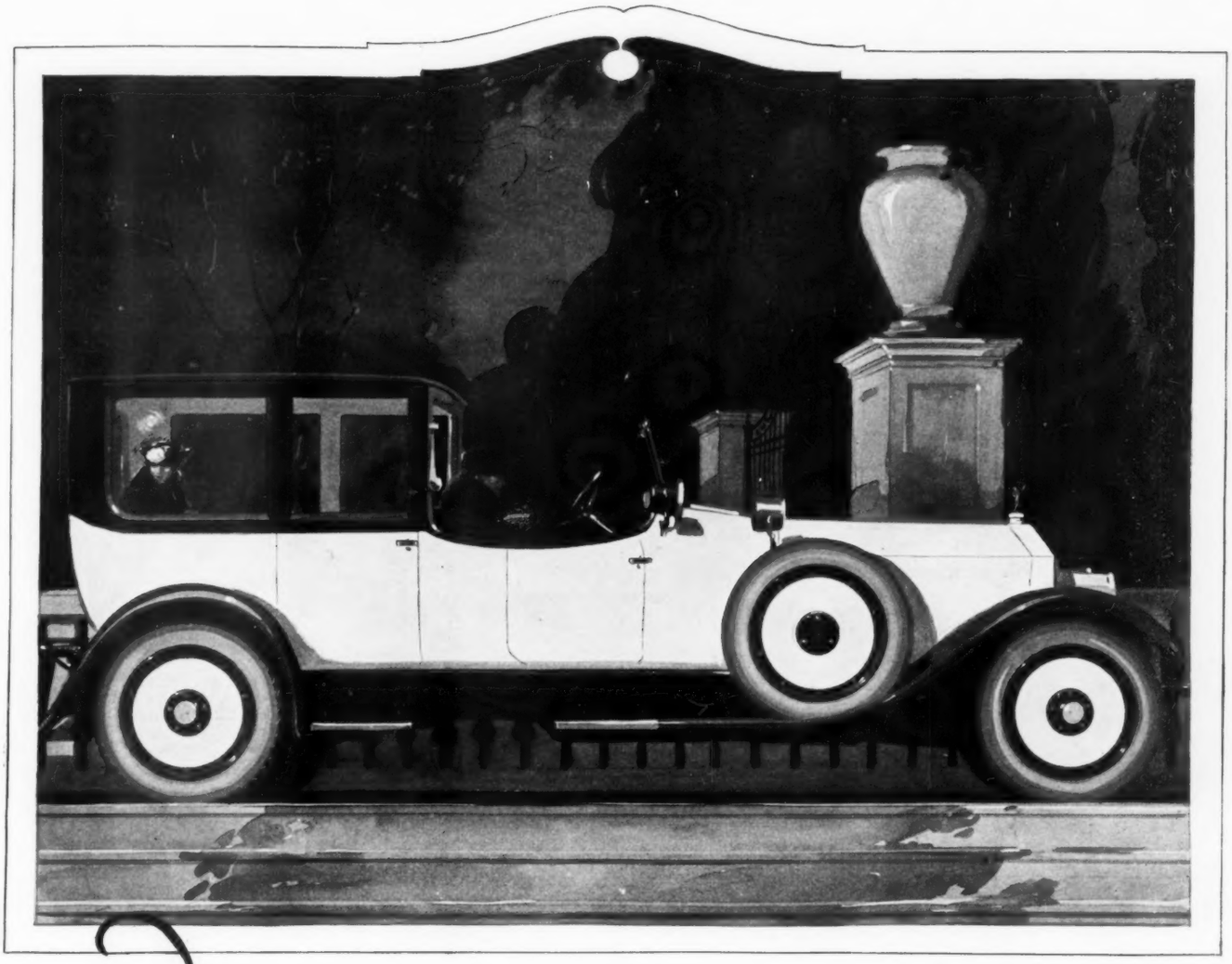
Coat No. C5112. Plaid collar and cuffs are part of the charm of this coat with rounded yoke and smocking; sizes, 2 to 6 years; 50 cents

SMALL FROCKS FOR INDOOR PLAY AND

THREE COATS FOR OUTDOOR FROLICS

Coat No. C5111. Kimono sleeves and pointed sections cut in one with the belt make this a becoming coat; sizes 6 to 12 years; 50 cents

Coat No. C4129. A coat with a convertible collar for either a boy or girl takes 1¾ yards of 54-inch material; sizes, 2 to 8 years; 50 cents



The Wheels that Complete the Car

Undoubtedly, much of the world-wide popularity of Disteel Wheels is directly attributable to the undisputed fact of their Greater Beauty. They make the Smart Car still Smarter. They have brought Distinctiveness and Individuality to Motor Car Ownership.

But, over and above Greater Beauty, is the Outstanding fact of Engineering Advance. Disteel Wheels add immeasurably to the Security, Luxury and Economy of Motoring.

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DISTEEL WHEELS

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Snap and Dash Characterize Fiskhats

When a clever woman adjusts her Fiskhat to a certain angle, the effect is ravishing. Moreover, all clever women favor Fiskhats.

Available at the better shops.

Fiskhats

D. B. FISK & COMPANY
Creators of Correct Millinery
CHICAGO

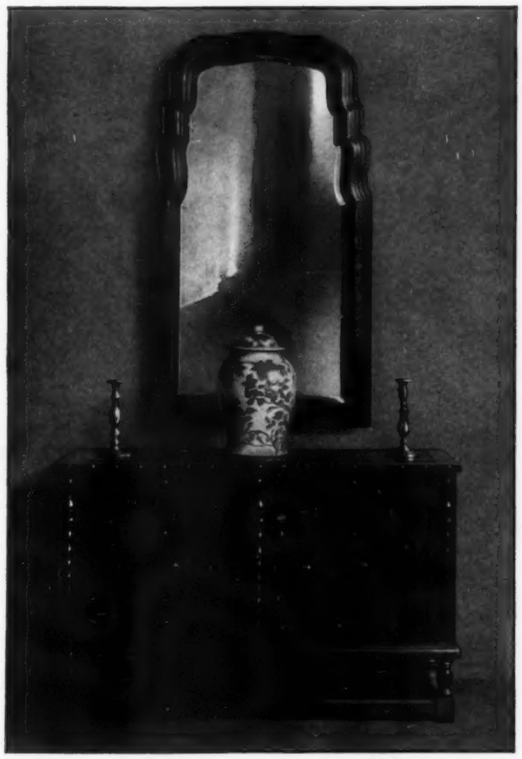
Frock No. C5109. Smocked at the shoulders and laced up the front is this small slip-on frock; sizes, 2 to 8 years; 50 cents

Frock No. C5110. To simplify things, the flying sash is cut in one with smocked front panel; sizes, 4 to 10 years; 50 cents

FROCKS THAT CATER TO THOSE WHOSE DAYS CONSIST OF MUCH PLAY AND A LITTLE WORK

Frock No. C5113. Tiny dainty ruffles trim this frock of batiste or handkerchief linen; sizes, 2 to 6 years; 50 cents

Coat No. C4382. The under-arm sections are cleverly cut in one with the belt; sizes, 4 to 10 years; 50 cents



TO convey the best which has been conceived and executed by the famous old masters of furniture design, to reproduce the feeling which they express, without copying the details, is as creative an art function as painting a picture. It requires a high order of artistic talent and a quality of workmanship and material as fine as that employed by the old masters themselves.

This has been the achievement of Berkey & Gay designers. They have created an American style in furniture to express the modern spirit and fit modern needs while retaining the artistic merit of work which is centuries old. Write us for name of nearest dealer.

An interesting brochure concerning Berkey & Gay furniture, with illustrations, sent upon request.

THIS SHOP MARK
is inlaid in every genuine Berkey & Gay production. It is the customer's protection when buying and his pride thereafter

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SOFT, shimmering, irresistibly alluring is the gown fashioned of Goetz* All Silk Satin. Whether it is an elaborate creation or a demure little frock,—you're sure to be satisfied, if it's of Goetz All Silk Satin.

In Goetz, you may choose your favorite shade—bright, happy colors, exquisitely delicate tints or dark, glowing tones—all of them rich, one-tone colorings.

And, because of its close weave, it is exceptionally durable for blouses, petticoats and linings, too.

Be sure to look for the name "Goetz" woven in white in the selvage.

GOETZ SILK MFG. CO., New York
* "Gets"

GOETZ
All Silk Satin

Frock No. C5093. In this frock, side draperies are cut in one piece with the panels of the kimono blouse

Frock No. C5094. This frock with a circular skirt and draped tunic, requires 6¼ yards of 36-inch material

THE CREED OF SOME OF THE NEWEST FROCKS IS A MATTER OF DRAPERIES AND PEPLUMS

Frock No. C4966. Draped after a new fashion, this dinner frock adds a lace peplum on the left hip to suggest the favoured bouffant silhouette

Waist No. C4942. Skirt No. C4943. The blouse cuts its panel with the sash and wears an interesting collar. Contrasting materials may be used

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C4943.
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Con-
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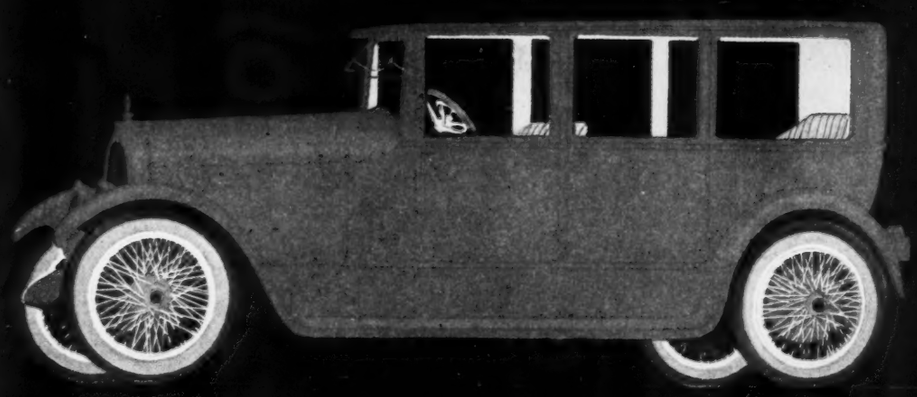
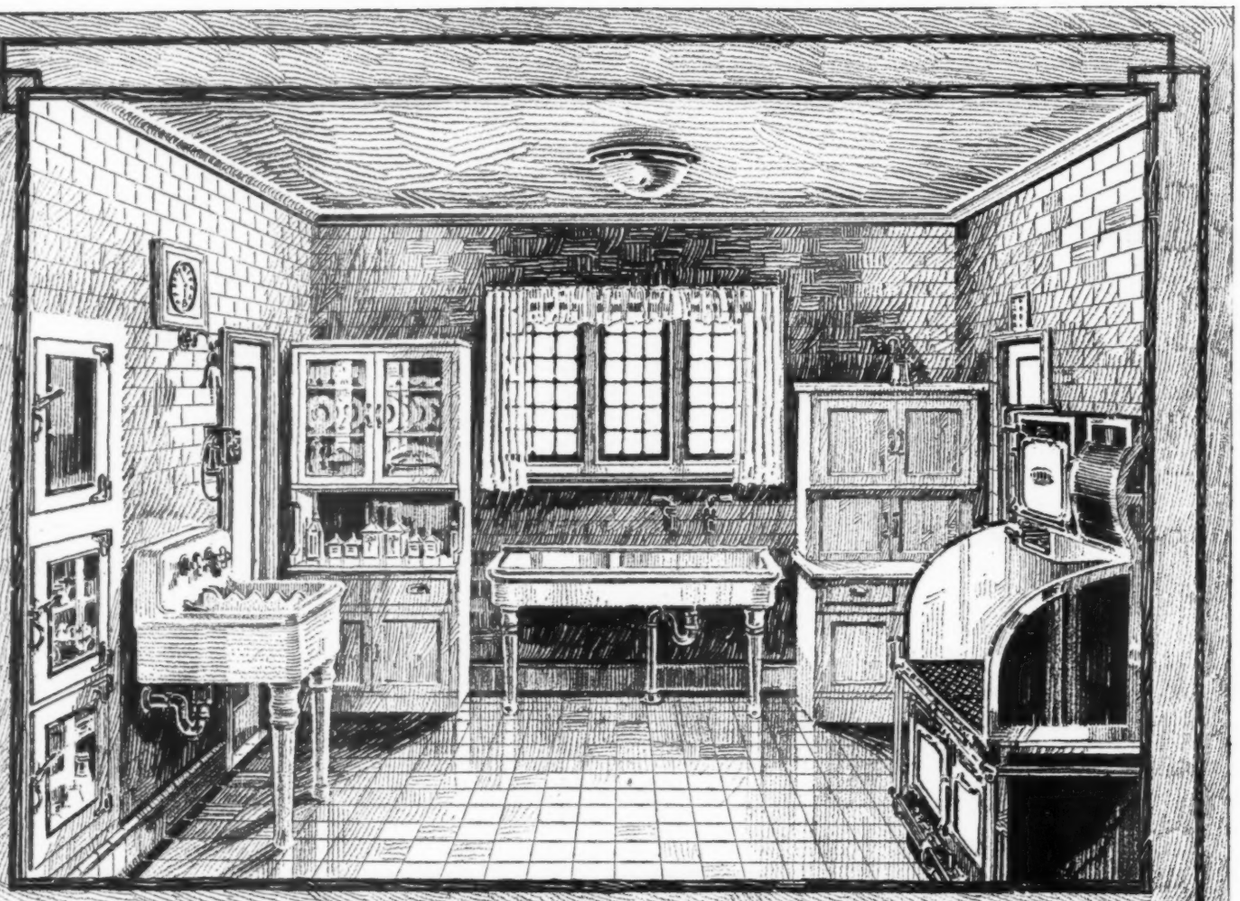
MARMON 34

"That exquisite something called style, which, like the grade of perfect breeding, everywhere persuasive and nowhere emphatic, makes itself felt by the skill with which it effaces itself, and masters us at last with a sense of indefinable completeness." —*James Russell Lowell*

NORDYKE & MARMON COMPANY
Established 1851 " " INDIANAPOLIS





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products embody the best materials and represent the highest craftsmanship. They are complete, convenient, durable—the choice of those who keep in mind that a well-ordered, sanitary kitchen is a pre-requisite of comfort in any household.

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CRANE CO.

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VALVES-PIPE FITTINGS-SANITARY FIXTURES

CRANE EXHIBIT ROOMS

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A Permanent Hair-Wave in Your Home

A PERMANENT Nestlé wave and curl in her and her children's hair is the desire of every mother who has heard of this wonderful invention. It is the only safe and satisfactory method in existence. There are many Nestlé pupils with excellent records throughout the U. S. and other parts of the world but a visit to these is denied to many a woman and mother.

To these we recommend our HOME OUTFIT, the price of which

$17.50 *complete*

is less than the cost of ONE permanent Wave. Over 8,000 of these outfits are now in homes throughout this country and such is their success in private hands that we foresee the time when this article will be found in every family where means are moderate or where a visit to a Nestlé-waver is not possible.

What would be more interesting than passing a rainy day in giving your or your children's hair the Nestlé waving treatment? Think of the convenience and future comfort for all. Nestlé-waved hair keeps its sheen, quality and texture. You simply give it a natural instead of a temporary curl. You may then wash it at will, go into the rain, or even into the steam of a turkish bath—and you will still have the beautiful ringlets and waves. And don't think that this wave is made by chemicals as in other methods. We have it on legal record that the Nestlé is the original; that it is non-chemical and that it lasts longer than others. Every post brings us the most gratifying reports from former purchasers of the HOME OUTFIT. Price $17.50, complete.

Our free illustrated booklet fully explains the Home Outfit and it also gives you valuable information on the treatment of your Baby's hair.

The Nestol Comb

With this intelligent device all Nestlé-wavers finish their permanent-wave. Women who have had their hair permanently waved, use it to give the so-called water-wave when they shampoo their own hair at home. It should be used for the same purpose by all whose hair shows natural waviness. Our booklet gives particulars. Price $2, and $2.50 (four and five inch sizes six combs each).

As established permanent-waving operators, who possess the Nestle-diploma and who have excellent records, we recommend the undernamed firms and persons.

Scientific Beauty Parlor, Cor. State and Lark Sts., **Albany, N. Y.**
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Miss Frances, 7 Temple Place, **Boston, Mass.**
Mr. Joseph, 7 Temple Place, **Boston, Mass.**
Miss L. J. Kane, 420 Boylston St., **Boston, Mass.**
Carlson & Carlson, 284 Livingston St., **Brooklyn, N. Y.**
Miss C. M. Schwartz, 1074 St. John's Pl., **Brooklyn, N. Y.**
Mrs. G. Fitzgerald, 317 72nd St., **Brooklyn, N. Y.**
Mrs. E. Burnham, 138 North State St., **Chicago, Ill.**
Guilmont & Peters, 705 Marshall Field Annex Bldg., **Chicago, Ill.**
Benkemper's, 1900 Euclid Ave., **Cleveland, O.**
Goldsmith's Beauty Shops, Elm and Ervay Sts., **Dallas, Texas**
Charles Hair & Beauty Shop, 410 16th St., **Denver, Colo.**
Rudolph Hair Store, 309 David Whitney Bldg., **Detroit, Mich.**
Mary E. Meakim, 231 Broad St., **Elizabeth, N. J.**
Comfort Shop, 1616 Sherman Ave., **Evanston, Ill.**
Mme. Olivine Provost, 50 Merrimac St., **Haverhill, Mass.**
Lemmon Hair Shop, 301 Sharp Bldg., **Kansas City, Mo.**
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McIntyre's Hair Shop, 327 West Walnut St., **Louisville, Ky.**
Della Carmen, 1030 Nicollet Ave., **Minneapolis, Minn.**
C. Nestlé Co., 657 Fifth Ave., **New York City**
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Julius, 170 West 72nd St., **New York City**
Molnar's H. D. Store, 238 East 86th St., **New York City**
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Sattler's, 12 West 50th St., **New York City**
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Charles J. Lucker, 118 South 17th St., **Philadelphia, Pa.**
Peter's, 128 South 17th St., **Philadelphia, Pa.**
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(Mr. E. A.) McGinnis, Jenkins Arcade, **Pittsburgh, Pa.**
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Miss C. Tegeler, 312 North Euclid Ave., **St. Louis, Mo.**
Manx Hair Shop, 1126½ Broadway, **Tacoma, Wash.**
Woodward & Lothrop, Hairdressing Parlor, **Washington, D. C.**
Hepner's, 525 13th St., N. W., **Washington, D. C.**

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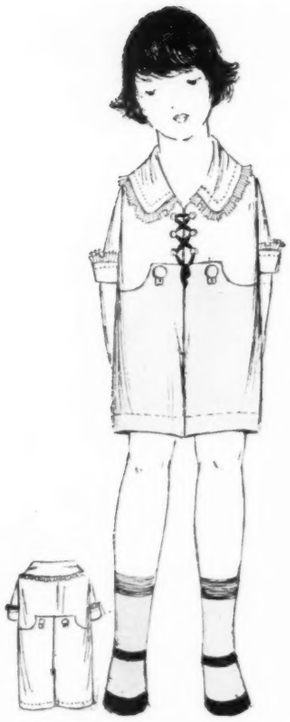
THERE is a novelty, a youthful appeal about Cheney Shower-proof Foulards for Spring, not due to design alone. It is marked in novel spacing effects, in widely varied ground-colorings which include Navys, Blacks, Copens, Browns, as well as lovely shades of French Gray and French Blue.

There is a new freshness and beauty, too, in the remarkable Iridescent Prints for linings—a new development in Printed Silks.

. . . Fit Representatives of Cheney Quality; found wherever fine silks are sold.

CHENEY BROTHERS
4th Avenue at 18th Street, New York

CHENEY SILKS



Suit No. C4865. A smart manly suit along straight lines, very flat frills; 1⅞ yards of 36-inch material; 2 to 6 years; 50 cents

SMALL VERSIONS OF NEW MODES

WHICH FOLLOW VERY WELL-CUT LINES

Coat No. C4870. The front and back panels cross at each side on this attractive coat; 2⅝ yards of 54-in. fabric; 8 to 14 years; 50 cents

Coat No. C4868. A small girl's top-coat flares into pockets at the hip-line and then ends; 3 yards of 40-in. fabric; 6 to 12 years; 50 cents

I wonder if you know anything about Stein and Blaine's millinery shop. It is on the third floor of 13 West 57 Street. It is simply, but we think attractively arranged, and the hats — I would like you to see them, for I have tried to make Stein and Blaine's hats simple and graceful in line, and as individual as everything else I create for them. The Southern and early Spring collection is quite complete.

I wish you would come and see them —

© Stein & Blaine

E. M. A. Steinmetz —

Stein & Blaine 13 and 15 West 57th Street New York City

Frock No. C5062. For chubby cheeks, a round yoke; on a round yoke, a few buttons to fasten the frock; for the frock, 1¾ yards of material 40 inches wide; 4 to 10 years; 50 cents

Suit No. C4863. Aged 2 or 6, a man may indulge in ruffles on a smocked blouse if the trousers are cut very straight and well tailored; 2¼ yards of 36-inch material; price, 50 cents

PLAY FROCKS FOR LILLIPUTIANS AND ONE

LIGHT WARM COAT FOR WINTER WALKS

Frock No. C4879. Flowers and a sash, and pockets for precious things has a frock for 2¼ yards of 36-inch fabric; 4 to 10 years; 50 cents

Coat No. C4869. A top-coat may be smocked under a belt cut from the side sections; 1⅞ yards of 54-inch fabric; 2 to 6 years; 50 cents

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ASCHER'S KNIT GOODS

THERE is solid satisfaction in every closely knitted little garment, carefully shaped to accurate size, built full-bodied yet snug fitting, made of the finest, softest wool obtainable. For the infant or youngster *Ascher's Knit Goods* represent the ideal in knitted garments.

Make the "Label of the Lamb" your guide when selecting *Bootees, Sacques, Sweaters, Sweater Suits, Tams, Leggings, Mittens, Bonnets, Caps,* and other novelties, as well as knitted specialties for women.

Look for the "Label of the Lamb"—it is your guarantee of quality.

Interesting booklet showing these knitted garments will be sent upon request, with names of your local dealers. Address Dept. D

SIMON ASCHER & CO., INC.
ESTABLISHED SINCE 1879
362 *FIFTH AVENUE · NEW YORK CITY*

Spray Mark

Suits That Breathe of Springtime

When Miss Debutante strolls down the avenue on the first warm days of Spring, she will, if she is clothes-wise, wear such a suit as this—new, exclusive, rejoicing in the luxury of a swinging silver tassel, or—when the coat is removed for a restaurant dinner,—displaying the richness of its tunic underblouse.

This is just one of the manifold Spray-Mark styles, all equally lovely and full of the verve and dash of youth.

There are Spray-Mark suits and coats for every purpose—some of tailored simplicity, others elaborate enough for any occasion, but all exquisitely made, artistically trimmed and lined, and priced with a rare restraint.

Wholesale Only

SPRAYREGEN & MARKS

Manufacturers of Misses' Suits and Coats

158 West 29th Street New York

Frock No. C4974. A slip-on chemise frock, which may be made of serge or other suitable fabric, adds to its width by hip pockets and plaited ruffings of its own material

Frock No. C4975. In this smart frock, the blouse is cut to simulate an Eton jacket, and the skirt gains width at the hips by a chic adjustment of the favoured cartridge plaits

THE SMART ONE-PIECE FROCK PREPARES FOR EARLY SPRING BY NOVEL PEPLUMS AND PLAITINGS

Frock No. C5100. New and distinctive features are the half-sleeve, the circular tunic draped to simulate a pannier, and the back panel

Waist No. C4562. Skirt No. C4563. Well suited to the use of contrasting fabrics is a redingote frock requiring 4 yards of 54-inch material

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MME. ROSE accomplishes this for you by her development of

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—a new gown developed from the materials of your out-of-fashion wardrobe, beautiful in line and design embodying the style conceptions of a master-designer.

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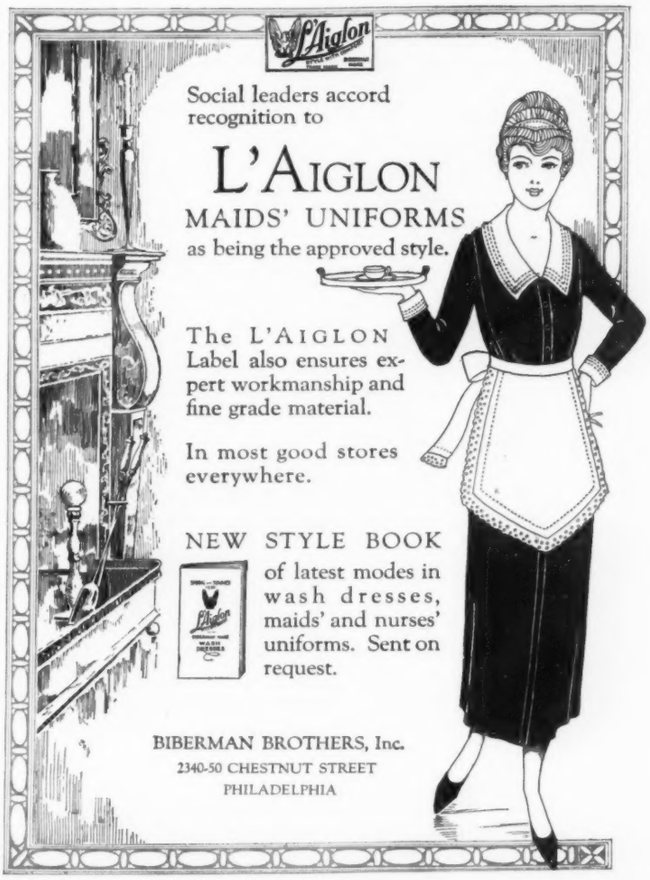

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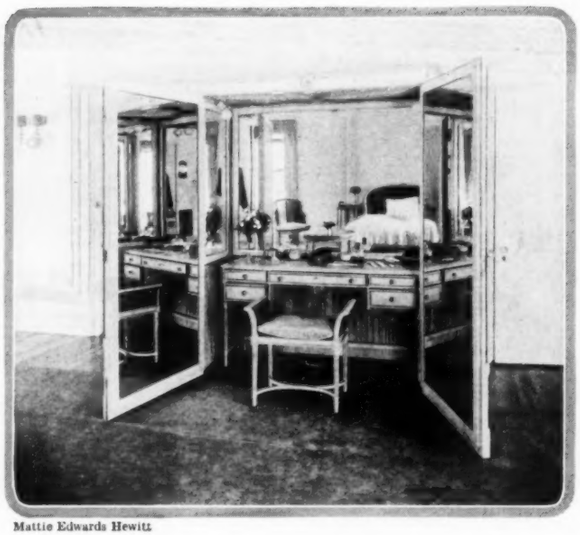

Mattie Edwards Hewitt

A Louis XVI dressing-table with many mirrors designed to reflect every detail during the toilet, will close up when the proceedings are over and become a charming cabinet

ON HER DRESSING-TABLE

TO rouge or not to rouge, that is the question. If one may justifiably use a soupçon of colour, it is of the utmost importance to choose the right tint, a matter only arrived at by trying the shades as the artist does on the palette. It is hard to understand why so many women who look in the glass long enough to realize that something is needed fail to use their mirror to see the effect when applying a cosmetic of this kind and thus make themselves objects for scorn or pity.

THE IMPORTANCE OF A MIRROR

The first requisite for a careful toilet is a mirror, a three-sided one preferably, one that may be placed in a window where the full daylight shines directly on the face and neck. This mirror should be used only during the process of dressing and does not take the place of the artistic dressing-table that gives so dainty a finish to the boudoir. In addition to this practical looking-glass, it is a wise plan to follow the method of one woman who is noted for her exquisitely finished appearance and who, as a finale, always studies herself in one of those metal-framed mirrors which have for one side a powerful magnifying glass. One does not always get a flattering reflection in this way, but it enables one to tone down one's colour or add a little touch that is such an improvement that the magnifying eyes of the world find nothing to criticize. A woman who is as careful as this never offends the eyes by dabs of colour on the cheek bones that do not harmonize with the rest of her complexion. In the first place she chooses the right shade of colour and, no matter what foundation she uses, she gently applies the rouge over it from the ears toward the nose.

To give a really natural appearance of healthy colour, the merest touch of rouge should be given to the chin—not under it, of course, for that would increase its apparent size; then a hint of colour should be added to the nostrils and the ears. It was Sarah Bernhardt who insisted that women should make up their ears if they would really enhance their beauty. It was this famous actress who also discovered the need of choosing a powder which did not cause the teeth to look yellow because it was too white.

Since powder has been mentioned, there is a delightful one that may be particularly suggested to the girl who affects an athletic life. It gives a sunburned look and is very becoming. In fact, it suits most skins at this time of wind and frost. This new powder may be bought for $1.50 a box.

THE RIGHT KINDS OF ROUGE

To return to the subject of rouge, however. If it suits one's type, it will, as one specialist says, "bring back the vanished tinge of spring to a face which, though still young, might otherwise have been condemned to autumn's dismal greyness." It seems appropriate that crushed rose-petals should compose the rouge compounded by this specialist, who has so poetically described its effect on some faces. This delicious aid to the toilet comes in all the various shades and in the form of a powder or block for greasy and normal skins and in a cream for dry skins. The rouge cream costs $3.50 and $6.50 a jar, while the powder or block form may be bought for 75 cents and $3 a box.

From another laboratory comes a rouge pomade that seems to sink into the skin and give the tint of one's own healthy blood beneath a transparent skin. As the chemist says, "it reproduces the soft rosy colouring for which the Andalusian beauties are noted." It has, besides, two practical advantages, for the pomade quality prevents the drying of the skin and, as it is a lasting rouge, only one application of it is needed the entire day. This rouge is admirably adapted to the lips, and if applied properly, that is by stretching the lips carefully with the left hand and taking a little of the rouge with a finger of the right hand; then following the outline of the lips, one gives them a warm rich tone without making them look grotesque or artificial. This rouge costs 75 cents a jar.

Note—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date of Vogue.

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The Apex saves hours of time for other duties and recreation.

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The Apex ELECTRIC CLEANER

FRENCH THEATRES SERVE *the* MODE

(*Continued from page 46*)

But narrow as it is, it is not left in sheathlike simplicity as were the gowns of 1913. Over the hips, a loop of the material simulates the smallest of panniers, through which are drawn long ends of white tulle to undulate with the swift motion of Mlle. Dorziat, in a fashion accentuating the long stride which is her characteristic movement.

Her first-act gown, of lavender chiffon over tea-rose coloured satin, acquires width by long chiffon tunics gathered on the hips and banded with silver. Her last act costume, worn in the woods, is simplicity itself; a straight short frock of grey silk jersey over which is thrown a long cape of ochre yellow collared with *petit gris*. The silver evening gown is almost backless, but quite moderate compared to that which was worn by Vera Sergine in "L'Epervier" at the Théâtre de Paris; this back was composed of two strings of diamonds and literally nothing else. Equally backless was the gown of pink tulle banded with silver and velvet flowers and worn over a light pink and silver undercloth foundation in "Souris d'Hôtel."

This is a mode which many of the readers of Vogue will see only at the theatre, though they will hear it discussed a great deal. Jenny's backless evening gowns with their harness of beads over the shoulder-blades, were often built up with tulle both for the foreign buyer and for the private client. It is true that certain women of the world have adopted this exaggerated décolletage, but it is seen only at their own reunions, for at the Opéra or at the smart restaurants, it is usually covered with the luxurious furs which appear in number and gorgeousness enough to astonish one this season. Dorziat's silver gown might have caused a sensation ten years ago, but one grows used to seeing scantiness of attire.

The stockingless mode was eagerly adopted at the revue theatres, where hosiery and tights must be provided by the artist and formed a tremendous item of expenditure at present prices. The fashion invaded even the classic realm of opera at the première of "Cléopâtre" at the Théâtre Lyrique, when the figurantes and ballet girls dispensed with stockings. It is only in the proper provinces that pink silk—or, alas, pink cotton—is considered a mark of modesty. Oddly enough, some of the theatres are returning to silk instead of skin, finding the former much more interesting and the latter too natural to be beautiful.

In "Les Sentiers de la Vertu," Jane Danjou, in the ingénue rôle of Simone, showed the *jeune fille* wherewithal she should be clothed this season. Martial et Armand dressed her ideally for her part, first in white crêpe embroidered with little green apples, with a white cloth cape trimmed with ermine and a little ermine hat; then in a pink tulle and taffeta dance frock trimmed with silver roses which might have been worn by a mid-Victorian; and finally, in their great success of the August collection — tan leather. Leather for clothes has caught the public fancy. I have seen a whole costume consisting of dress and cape and hat in the supplest grey suède, and the other day, one of our rare days of sunshine, I saw a woman in a suit of dark blue leather treading the path in the Bois which is named "Le Sentier de la Vertu" from this very play. We are gravely assured that there is such a shortage of leather that suède shoes are unobtainable and suède-topped boots will cost one hundred and fifty francs ready made, and it seems somewhat strange that whole costumes of leather should be in vogue.

Adherents of straight lines and simplicity in opposition to all forms of crinoline and pannier should find arguments to support their position in the gowns of Marthe Regnier, one of the best of present-day actresses, who is playing Madame Simone's old part of "Marie-Louise" in Bernstein's "Le Voleur" at the Théâtre Gymnase. She is dressed by Chanel in some of the charming gowns shown in that essentially Parisian collection, exploiting a mode which, for more than one reason, will very likely triumph in the end. Lack of materials of all sorts may partially account for their favour, but a stranger reason is the fact that many men admire these clothes and that the women who have taken so much trouble to make their bodies slender and supple enough to wear this simple line will very likely refuse a mode which is generously becoming to those heavier, perhaps less energetic souls, who disdain constitutionals and baths of static electricity and who indulge in any sweet and fluffy foods which tempt their palates. That ostrich trimming holds its own is proved by the admiration excited by Regnier's white pailletted gown with cascades of long white ostrich flues down each side of the skirt.

An unusual feature of the theatrical season is the great number of revivals of former successes. The theatregoing public seems at last to be demanding something more substantial than the fare that was served to *permissionaires* and their anxious relatives during the war, but the playwrights are not yet in the mood to write serious plays. Life itself is so full of torturing problems that it would be gilding the lily to put them on the stage. Revivals therefore fill the present bills. Bernstein's "Le Voleur," Bataille's "La Vièrge Folle" with Réjane and Monna Delza; "Les Sentiers de la Vertu," one of the earlier pieces of de Flers and De Caillavet, the authors of the unforgettable "Bois Sacré" and "Le Roi"; "La Passerelle" of Madame Gresac and Monsieur de Croisset with Cora Laparcerie in Réjane's old rôle—, all these are playing currently in Parisian theatres. Among the new pieces, the one that causes the most discussion and for which it is hardest to get tickets is undoubtedly "Mon Père Avait Raison," by Sacha Guitry, with himself, his father, Lucien, and his wife, Yvonne Printemps, in the principal rôles. She wears a simple frock of dark green velvet with a green and red plaid hat, and another little frock of emerald green velvet trimmed with bands of chinchilla, accompanied by a Breton sailor turned up with the same fur.

M. H.

THE NEXT ISSUE OF VOGUE WILL BE THE SPRING MILLINERY NUMBER

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DAINTY women have long recognized the value of proper precaution against excessive perspiration which soils clothing and causes unpleasant odors. Nevertheless, the personal deodorant is a comparatively recent creation, and until the advent of Ralc, characteristic imperfections have militated against their universal adoption. In Ralc, the Deodorant Supreme, every objection common to other deodorants has been eliminated. The parallel given below shows why discriminating women are satisfied only with Ralc.

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4. Ralc—a liquid—is conveniently dabbed on with a bit of cotton and dries on the skin instantly. It makes shields unnecessary.

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6. Two or three applications of Ralc a week are sufficient to keep you fresh and sweet.

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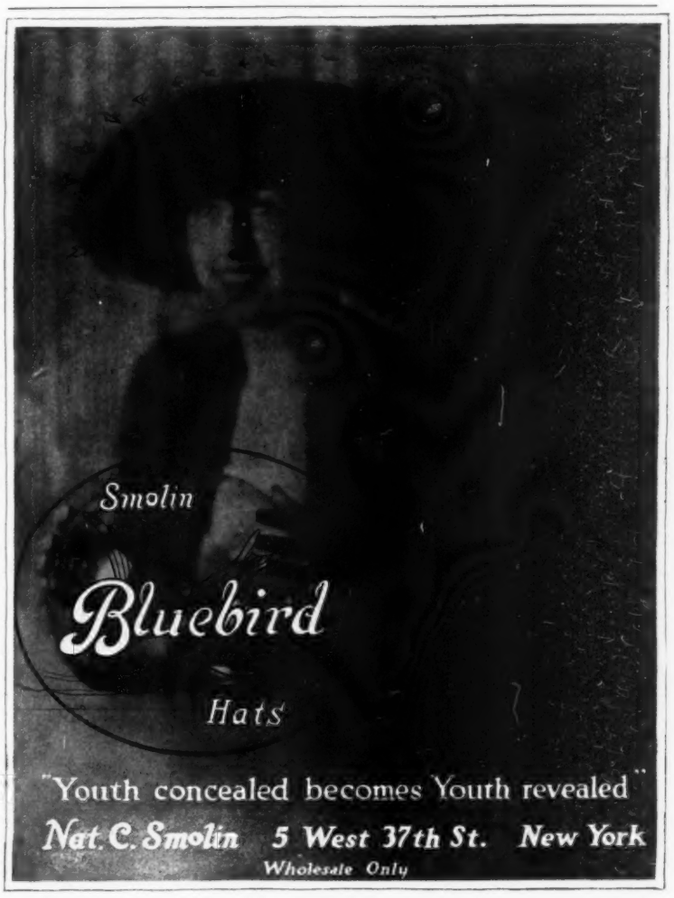

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LASHLUX

means luxuriant lashes

A R T

(*Continued from page 59*)

A strong and freely painted composition, done with a freshness of colour and an individuality of arrangement which merited notice, was "Apaches", by Victor Higgins, which was handled with breadth and simplicity. Another fresh crisp bit of colour and interesting treatment was "The Young Hostess and the Hollyhocks", by K. A. Buehr. Though the hollyhocks divide interest with the hostess in the title, they are duly subordinated in the canvas, and the hollyhocks and the landscape, treated in a pleasantly decorative manner, form a cleverly diversified but not insistent background for the definitely yet freshly painted figure, holding the canvas together by a deft repetition of the colours in the foreground. The artist has succeeded admirably, in the painting of the figure, in a vivid yet simple handling of the striped gown, which is characteristic of the spontaneity with which the whole canvas is painted, and in the pleasing bit of still life on the table, the white cloth of which is admirably painted.

This canvas is much more successfully handled than the somewhat similar subject facing it, "The White Parasol," by Raymond Neilson. In this composition, the head and shoulders of the girl and her parasol seen against the garden and its pool are very successfully handled, but from that point down, the artist seems to have lost his inspiration, and both the figure and the still life are painted very obviously, whereas the still life in the "Hostess and the Hollyhocks" is as fresh and lovely in colour as is the rest of the composition.

© A. D. Lenz

An exquisite tiny statuette of Pavlowa, by Lenz, appeared at the Academy

BEAUTY IN STILL LIFE

For the real beauty to be found in still life, there is nothing in the exhibition so lovely in arrangement and colour and in pure beauty of technique as is the "Still Life" by Dines Carlsen. There is in such a painting as this a sense of the true artist's love for the thing he does and a sensitiveness to beauty of shape and to the combinations and colourful variations that make these lifeless objects things of beauty.

The place of honour in the Vanderbilt Gallery was given to Howard Russell Butler for a spectacular painting of "Northern Lights, Maine Coast, August 11, 1919," which recalled the early days of American art, when magnificence of subject was held to be synonymous with magnificence in art. Critical opinion has changed not a little since that day, and now finds little virtue in these pyrotechnics in art.

"The Chinese Statuette" is a delicately drawn and rather richly treated composition, in which the pattern is interesting and the modelling and colour show Richard Miller again handling his brush with the old charm. In the same gallery hangs "Mary," by Murray P. Bewley, a delicately pale and rather lovely portrait study, yet with a distinction in type of face which is little in keeping with the basket and costume, giving an impression of masquerade.

REGRETTABLE MISTAKES

Recent exhibitions offer not a little food for regret. Two deplorable blunders that cause the lover of art a very genuine regret hung in the Academy Room. The greater of them was "Charlotte," by William Paxton, an artist who has at times been called the American Vermeer for his lovely painting of interiors with figures of women, but who here presents an utterly commonplace work with neither distinction nor beauty. The other transgressor was Molarsky, who after painting the delicate and sensitive pastels in the recent Water Colour Exhibition, painted in oil the garish and hard and ugly "Black and Gold" exhibited at the Academy.

Victor Higgins, notable among painters of Indian life, contributed to the Academy a strong and freely painted composition, "Apaches," brilliant in colour and individual in treatment

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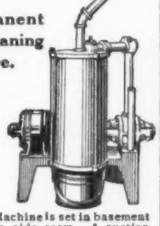

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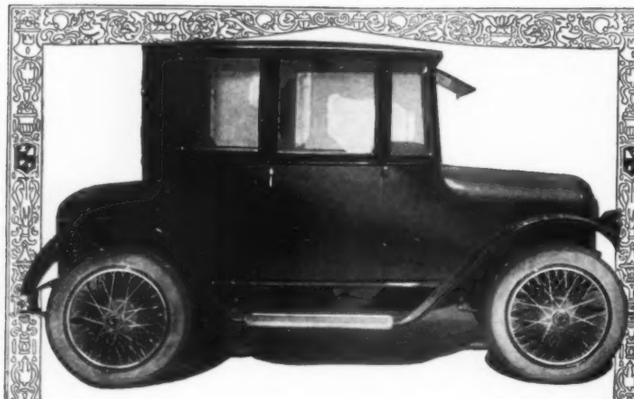

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The infallibly smart and useful satin suit may have circular cordings in soft brown and achieve the proper silhouette by pack-saddle pockets

Monkey fur, which is appearing on the newer French costumes, generously bands a black satin suit and accentuates the flare of the jacket

DRESSING ON A LIMITED INCOME

(*Continued from page 64*)

skirt is adjusted at either side. On this costume, a binding in French blue cloth would be smart, but another suggestion is navy blue or black stitching on bands of satin in navy blue or black. Bands of stitching or trimming to match that on the jacket bind the seams down the front and back of the skirt, while the long and slightly bell-shaped sleeves also have a finish of the banding. The narrow turnover collar is both youthful and smart.

Plaits have returned to favour and, used in many novel and interesting ways, are doubly attractive. Ruffles, patches, and flounces of plaitings, all are good, and the finer the plaiting, the smarter its effect. For the suit sketched at the upper right on page 64, fine henna coloured tweed is suggested with the binding in black. The short coat, which hangs almost straight from the narrow shoulders to a slightly circular line, is double breasted and has slit pockets at either side, suggestive of a middy's top-coat, and long tight sleeves. A straight skirt is laid in narrow accordion plaits with becomingly youthful effect.

THE FLOUNCED COAT-FROCK

Sketched at the upper left on page 64 is a coat-dress which would be effective in marron brown serge finished with bindings of tan or brown silk faille. The cut of this dress is very smart, with flounces which confine their fulness to the hips as should the smart flounces of the moment. It fastens at one side of a rather high waist-line where the narrow shawl collar ends, and the waist is outlined by a narrow strip of the silk binding forming a belt across the back and sides. Long tight sleeves finish this charming and strikingly new model, suitable for any slim figure.

The happy fashion of using silk and satin in suits is by no means passée. For the suit sketched at the left on this page, a heavy black satin is suggested, with trimming which is unusual in form and colour. Down the front of the youthful jacket is applied a series of wheels corded in a soft shade of brown silk cord; the jacket is rather bloused, in comparison to most of the other designs, and the fulness is held in by a narrow belt of the satin with brown cordings. Large pack-saddle pockets give width to the silhouette and are finished with the cording, as are the square youthful collar and the tight cuffs which finish the long sleeves. The skirt is straight and of medium fulness and length.

SATIN AND MONKEY FUR

Another instance of the mode for silk suits appears in the suit at the right on this page, which is also suggested in heavy black satin. This model is slightly more elaborate in effect and makes use of the decorative value of monkey fur as a trimming; across the front of the rather full skirt, which is straight in line, are inserted three short bands of the fur. The jacket has a square and becoming shawl collar extending to a snug-fitting waist-line; it flares out over either hip into a slightly exaggerated effect emphasized by three bands of the fur, which stop short at square front and back panels from the waist-line to the hem. The favoured long sleeves extend from a snugly fitting shoulder into a slightly bell-shaped cuff edged with the monkey fur. The shawl collar completing the costume is also edged with fur.

Note.—Vogue conducts this department to meet the needs of the woman with a limited income. If any special problem confronts you, write to Vogue, 19 West 44th Street, enclose a two-cent stamp, and it will answer without charge any individual question on dress, will suggest ways of altering frocks, assist in planning a wardrobe, and suggest patterns. Vogue will cut a pattern of any costume shown in this department at the special rate of $3 in size 36; other sizes, with pinned patterns, $5.

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(For your hair, Madame)
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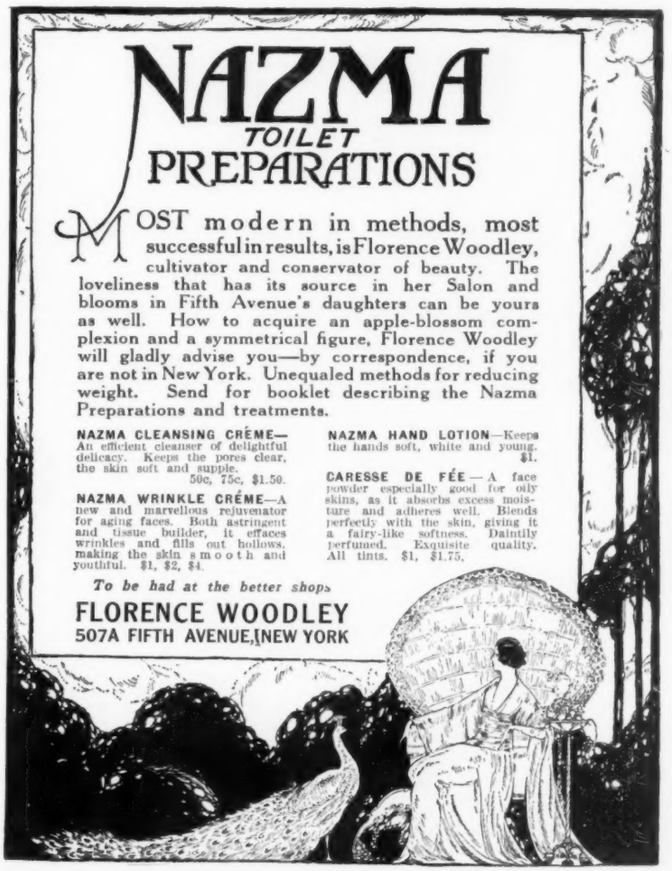
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MILLS—BELFAST, IRELAND

RENÉE

For Madame Barrientos, a black cheviot suit, trimmed with monkey, adopts lines almost perfectly straight

PARIS FORECASTS THE MODE

(*Continued from page 37*)

plaids are the fancy of the moment, and several of these costumes are so wide across the hips as to give an almost barrel silhouette. That coats should show a tendency to straighten and to widen at the same time is no unusual feature of the taste of the day, which likes to present the two extremes of the mode simultaneously. In evidence of this, there is the present spectacle of crinolines and the narrowest of swathed brocade evening gowns.

The probable length of skirts is a matter of great importance in America, where somewhat shorter modes have superseded the long ones of last winter. In Paris, there will probably be no great change in the length for street wear. The exaggeratedly short skirt is as banal here as it is in New York, but women will not give up the comfort and cleanliness of skirts well off the ground, especially when they are convinced as well that the briefer skirts make them look younger. From eight to ten inches from the floor is a usual length, or perhaps one should say shortness, for suit skirts and redingote dresses. For afternoon and evening, some women prefer a really long skirt, and there are still a great many long transparent ones over short foundations of satin and metal cloth.

The suppression of the belt was another attempt of last August which has only partially succeeded. They were taken off many tailleurs and all fur coats, but they retain their vogue for afternoon gowns. Jenny's idea of tying them into an immense bow directly in front is being talked of as a strong possibility for the coming season. As to the cape, it would be a serious error to imagine that its smartness is in the least impaired, for no one is tired of it, and new versions are constantly being seen. There is also discussion of Algerian and Moroccan modes for spring, in which case the burnous-like garment will find favour.

When one considers evening clothes, the choice of periods and styles is practically unlimited. Lanvin's immense success with her Louis Philippe crinoline may mean its continuation for a certain length of time. The off-the-shoulder line is becoming a favourite, and there is a general quaintness about some of the evening modes which recalls the prunes and prisms of the middle of the last century. The two Beer frocks on page 37 are a good example of the taste of the moment. They both have bodices of one material and fluffy skirts of another, an idea which will very likely persist into the summer. On the other hand, the silk houses tell us that brocades are better and stronger than ever, indicating the continuance of the present eclecticism. For summer, we shall probably see many little waists of velvet, brocades, metal cloth, satin, and taffeta with filmy skirts of net, tulle, cotton voiles, and even muslins. In contrast to these, there will be linen frocks of very simple lines with elaborate and beautiful hand-work on them, such as were introduced with great success at the autumn resorts this season. A recrudescence of hand-work seems to be on the way in the form of hemstitching and drawn-work.

If the 1840 to 1860 modes have a success, we may have to accompany them the taffeta mantelet, instead of the cape, as the summer wrap. According to Renée, the very décolleté back will not last into the spring; she thinks that, when outdoor dining is once more possible, we shall have frocks like the one sketched at the lower left on page 36, which she made for Madame Barrientos. This is of the finest silver lace in two shades and has a foundation in very dull silver with a pattern in bright threads. The front is décolleté in a deep lacy point, and the back mounts to the collar-bone in a single thickness of lace over a black satin slip. There are little sleeves, in contrast to the perfectly sleeveless mode of the present moment. These are the natural outcome of the present attention to the Victorian period.

As to the material, in addition to much plaid and velvet, we shall probably have a great deal of foulard. The silk blouses are preparing large quantities in subdued colourings and in many checks and check effects, often printed by hand. Chéruit's foulard frocks on redingote lines proved so practical and becoming that they will probably be repeated. Cashmeres may rival serges for one-piece dresses, especially because they lend themselves excellently to plaiting.

M. H.

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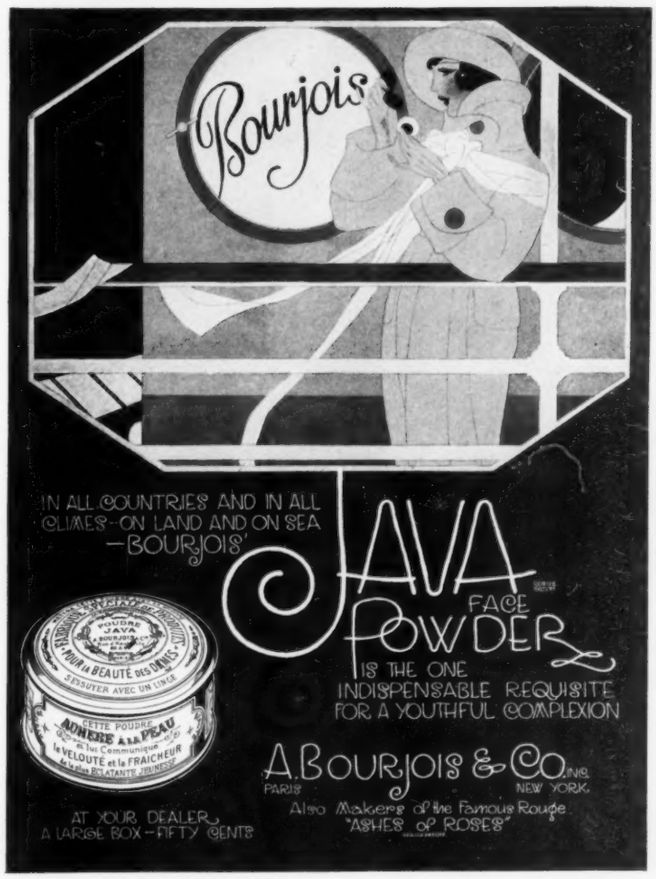

SILKEN WAYS OF SPRING FABRICS

(*Continued from page 69*)

the youth of their own country and to more skilful fingers recruited from the silent mills across the seas.

This year, still different conditions prevail. Back across the seas have gone most of the migrating artisans of France, back to tasks better fitted to their youth or sex have gone many of the workers in the mills, back to the shuttles have come the carriers of guns.

AMERICAN SILKS AND SATINS

And with all this coming and going of men, of warring and ending of war, the busy shuttles have not ceased to fly. Superbly heedless of individuals, garnering a secret here, altering a process there, a great industry has forged steadily ahead. From a nation which wove purely utilitarian stuffs, America has become the maker of much that is beautiful. From the years of effort and of change, America has won the ability to weave exquisite silks, supple crêpes, lustrous satins, and delicate chiffons scarcely less fine in quality than those from the historic looms of France. But these are all lacking in pattern, and the next stage in the course of progress is the production of suitable and original designs. Before the textiles that she has woven as before rolls of silken canvas, America now stands, brush in hand, awaiting the inspiration that shall inscribe thereon those particular forms and colours that are for her alone to bring.

It is a curious thing, this desire to express beauty—old as the world and perhaps much older. Everywhere and upon everything, one sees it written, patterned in fabrics and carved in statues, a thing at once strange and most familiar. It is this age-old impulse, running like a golden thread through the history of the world, that to-day disturbs America. She realizes a great need. Greater than the need for raw silks with which to feed the hungry looms during the days of war, greater than her need of chemicals for dyes, greater than the need she has known for steel with which to make her huge machines, greater than the power with which to run them, greater than all of these is her need to-day for this indefinable thing which alone can give place and permanence to the stuffs that she has learned to make.

Men hold long conferences about this beauty so greatly needed and give great banquets in its honour. They offer their gold to buy it and talk of great colleges in its name, and their unaccustomed lips voice the urgency of their need. Some day, we shall see the answer. The light of inspiration may shine from a hall of learning; it may be a man of business who shall carry to perfection an inborn knowledge of how this thing is to be brought into being, or it may be the work of some artist. But whoever it is or whatever it is that brings it, when that spirit of beauty does speak clearly in American fabrics, it will be said without reserve, "They are beautiful, and of all the people in the world, only those of America could have made them."

In the sketches and photographs on these pages may be seen a few of the most recent American textiles. In the sketch at the top of page 69 is shown a woman holding in her hand a frock of a new patterned silk duvetine. This is a class of material which has never before come from American looms, and it is very beautifully done. A design of blocks is pressed into the surface of the plain duvetine, leaving the design and the material all of one colour. The mills which produce this new duvetine are also responsible for other very charming textures, among which is a stain-striped Hindu crêpe, a rough white silk crêpe with a satin stripe, and very smart for sports skirts.

The new fan-ta-si in jaspar colouring is another attractive novelty for sports wear, and there is a new Jacquard fan-ta-si which will undoubtedly be much in evidence during the summer months. A silk brocade, also from this house, has a soft faille ground and a design in which a satin surface and a pattern woven in artificial silk is combined. The effect is very unusual. The new feature of this material is that the artificial silk in gold and silver appears so much like tinsel threads that the difference is very difficult to detect. This new brocade is shown in the sketch at the bottom of page 69, the second from the extreme left.

NEW CRÊPES

Another house advances this spring a crêpe jersey in captivating colours, such as an exquisite shade between turquoise and old-blue, a lovely gold, and tête-de-nègre. This material is a rather heavy silk crêpe with a fine line woven in it. Crêpe chenette, a sheer pure silk crêpe on the order of Georgette crêpe, bears the imprint of the same manufacturers and appears also in many beguiling colourings, including an exquisite violet. A very fine twill silk which has the general appearance of a foulard appears in the hand of the third figure from the left in the sketch at the bottom of page 69. The ground in this instance is white with a pattern in Copenhagen blue. Showerproof foulard from these makers has the advantage which the name implies, and the same people are responsible for Cinderella cloth, a soft close silk pictured in one of its most attractive patterns in the upper middle photograph on the same page.

The figure at the extreme left in the sketch at the bottom of page 69 carries in its hand a new design in pussy-willow taffeta in which the background is a warm tan shade and the pattern navy blue and gold. This same house advances several interesting novelties, most conspicuous of which is thisldu, a material of decided chic. It resembles a rather loose, rather fine ratine, and it may be had in delightful colours, including a new tomato red. A photograph of it scarcely does justice to its soft silkiness, but it is shown at the left on page 69. Fisher maid, which slightly resembles the material just described, is like an open fishnet. This, too, is exceedingly effective. It is shown in a combination of white and mauve in the photograph at the right on page 69. Still another ingenious novelty is a new sheer material, dream crêpe, on the order of a Georgette crêpe. Through it are run very fine crinkled stripes or plaids, either in self-colour or in contrasting shades. An old-blue crêpe of this kind striped in self tones and a dark brown striped in gold are particularly effective. This crêpe is pictured in the lower photograph in the middle of page 69. Several interesting varieties of satins also come from this house. There is chinchilla satin, which has a crinkly surface and of which the back is so lovely that it might be interestingly reversed, and a lighter satin with a crinkled back.

Wykette crêpe and wykette crêpe satin, which have recently been brought out by an entirely new house, are both very pleasing in character. Wykette crêpe is fine rather heavy crêpe de Chine, while the crêpe satin is similar in character, but with a lustrous surface. There is also a duvetine taffeta in charming two-toned effects.

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"RISTBELT" gives all the wrist protection afforded by the old style gauntlet glove—yet it is short enough to tuck inside your coat for street wear.

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"RISTBELT" wears the HAYS Button. Only the best portions of FIRST GRADE skins are GOOD enough for gloves that wear this Quality Leather emblem. And of course, it is made with the "Superseam" stitching. *Superseam* stamped on a Hays glove means the seams will not ravel even though the thread is cut or broken.

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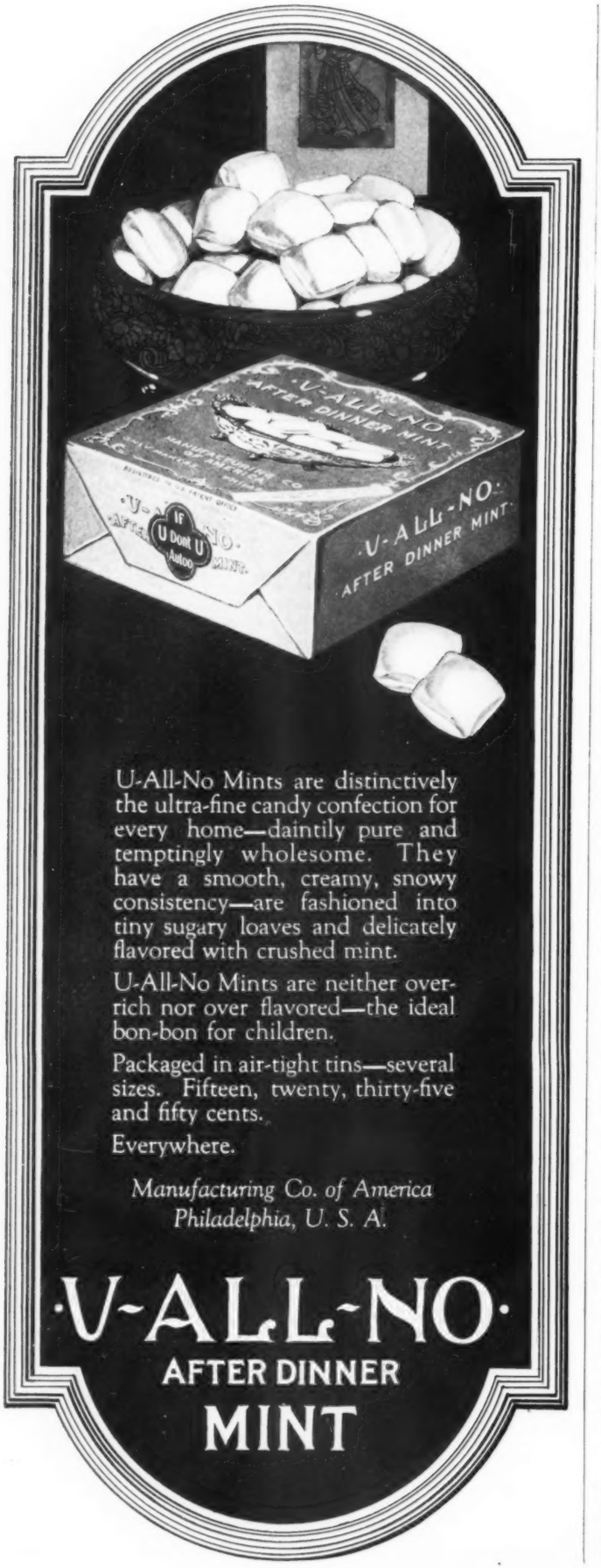

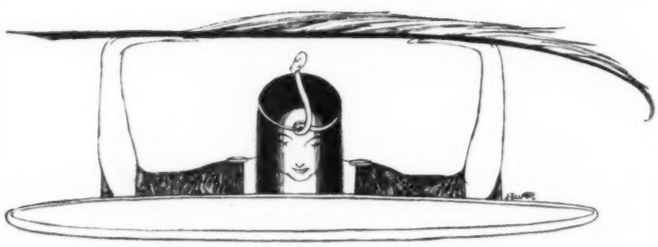

WHAT THEY READ

THE MAN WHO UNDERSTOOD WOMEN, by LEONARD MERRICK, assures that gifted author a position among short-story writers no less high than his position among novelists. This volume, long delayed by the printers' strike, is the sixth in the new edition of Leonard Merrick's works, designed to introduce him to a wider public than that discerning circle which has long been so enthusiastic over his delightful books.

Each of these volumes is introduced by a preface by a fellow author, and in that of "The Man Who Understood Women," William J. Locke speaks in no measured terms of Mr. Merrick's mastery of the art of short-story writing.

"Briefly," says Mr. Locke, "the tendency of the essential novelist in writing a short story is to make literary condensed milk, while that of the essential short story writer working in the medium of a novel is to make milk and water.

"Occasionally, of course, among the great writers of fiction we meet with the combination of the two faculties. Balzac the short story writer is as great as Balzac the novelist. The "Contes Drolatiques" alone would have brought him fame. Stevenson was master of both crafts. Now among contemporary writers, Mr. Leonard Merrick is eminently one who, like Balzac and Stevenson, is gifted with the double faculty. * * *

"* * * Each (of the stories), by its perfection of form and the sincerity of its making, takes rank as a work of art. In none is there a word too little or a word too much. Everywhere one sees evidence of the pain through which the soul of the artist has passed on its way to the joy of creation. Everywhere is seen the firmness of outline which only comes by conviction of truth, and the light and shade which is only attained by a man who loves his craft."

It is this perfection of craft which makes Merrick such delightful reading. "Art is the absence of art," said Whistler, and Merrick's stories are finished pieces bearing no marks of the tools, immensely simple in plot and action, but brilliant as a perfectly cut jewel. No heroic figures, no lords and ladies or dashing cavaliers or multi-millionaires walk through his pages. He writes of the life he has known and the things he has seen and felt and dreamed, and his people are writers and actors like himself, struggling with adverse circumstances under the inspiration of a real love for their art and a finely sensitive temperament responsive to all true beauty. Others there are in this world unlike himself, the conceited, the sordid minded, the selfish, and these he portrays with keen understanding and a biting irony. (New York: E. P. Dutton and Company.)

THE HISTORIC TREES OF MASSACHUSETTS, by JAMES RAYMOND SIMMONS, presents in a handsome volume, finely illustrated with photographs by the author, the stories of those famous trees in which Massachusetts is rich beyond all other states. More famous men, it appears have stood under the old trees of that state to drink their flip, sign their treaties, or take command of armies than under those of any other known region.

Massachusetts is mindful of the fame which has shed its glory over her majestic elms and towering buttonwoods. With a few exceptions (we have it on the authority of Mr. Simmons, who should know, having been Assistant State Forrester there), remarkable care is lavished on these trees, keeping them with such skill that even the battered elm in Cambridge under which Washington took command of the Continental Army still greets the spring with a few green boughs, while the pear-tree planted by John Endicott in 1632 still bears quantities of fruit.

Much information very pleasantly told recreates the events which centered about these old trees and lends a personality and human interest to them. Bits from old memoirs, from Holmes' "Autocrat," from the writings of local historians make vivid the feeling of earlier generations for these old trees, some of which, like the Washington elm in Cambridge, can hardly be expected to survive for another generation, though many of them show as yet no signs of deterioration and are, if one may judge by the photographs which illustrate the volume, as well worth seeing from the point of view of beauty as from that of history.

It is, first of all, for the benefit of those who wish to see them that this book is designed. Plymouth is to have an exposition in 1920, and the author has made it very easy for visitors to that exposition to include in their trip visits to these historic trees. For the benefit of motorists, an excellent map showing the location of the trees is included. (Boston: Marshall Jones Company.)

OLD FAVOURITES OF YOUTH

EVERYCHILD'S MOTHER GOOSE, by CAROLYN WELLS, with music by SIDNEY HOMER and illustrations by EDITH R. WILSON, lends new worth to that old collection of jingles from unknown sources without which no childhood is complete. For endless years, each new generation has learned its language, developed its sense of rhythm, and even started its philosophy of life at the knees of Mother Goose. With this new volume, that time-honoured old dame enters upon a new rôle as instructor in melody by means of simple little tunes as rhythmic as the world-old rhymes which are set to them.

"Many opinions," says the editor, "have been put forth as to the reason for the immortality of these verses, but few of them seem to ring quite true.

"It is the belief of the present editor that the real merit of the Mother Goose Melodies lies in their melody.

(*Continued on page 134*)

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WHAT THEY READ

(*Continued from page 132*)

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The delightful illustrations in colour, made from dolls, puppets, and toys cleverly posed, add much to the charm of the book. (New York: The Macmillan Company.)

THE GIRL WHO SAT BY THE ASHES, by PADRAIC COLUM, illustrated by DUGALD STEWART WALKER, is a new version of the old Cinderella legend from the magic pen of a famous Irish story-teller. This most appealing of fairy-tales is told as the old tellers of folk-tales might have told it, with a wealth of picturesque and diverting detail, with a poetry and a pathos which make the usual nursery version seem but the veritable bare bones of the tale.

Many new elements of Mr. Colum's own invention are introduced into the old story. There is the delightful picture of the coming of the fairy-godmother as a tired old woman, the Woman-of-a-Thousand-Years, to the cottage where Maid-alone, the goatherd who is Cinderella, lives with her cruel step-mother and her selfish step-sisters, Berry-bright and Buttercup, and of her gift of the star to Maid-alone. There are the troublesome goats which will not be herded at night, but must wander down every side path all the long way home; there are the King's geese, for Maid-alone later becomes a goose-girl, who will not feed for gazing in admiration at Maid-alone in her three fairy gowns of gold, silver, and bronze; there are also the King's fires in the King's seven great kitchens; for Maid-alone becomes a real Cinderella. Besides this novelty in the matter of events, there is all through the wholly new element of the scorn of the King's son, who at every meeting, in spite of all signs, sees in Maid-alone only the little beggar-maid, until the thrice-repeated ball scene, when Maid-alone finally loses her golden slipper and the story comes to a glorified version of the traditional ending. (New York: The Macmillan Company.)

THE LAST OF THE MOHICANS, by JAMES FENNIMORE COOPER, with illustrations by N. C. WYETH, is the latest volume in a notable series, issued by these publishers, of fine editions of standard books for children. No boys, one may safely say, and few girls are insensible to the spell of this thrilling tale of the early days of America, of Indian life, and of adventure in the pathless wilderness. No child, surely, should grow up without the opportunity to follow those adventures and meet the brave actors who live in the pages of this masterpiece from the pen of a master of the writing of books of adventure.

The volume, which is both longer and wider than the usual octavo, is well printed in excellent type on unglazed paper well and attractively bound, and is both pleasant to read and easy to handle. The illustrations are finely done in rich and brilliant colour and do much to aid in visualizing scenes very far from the experience of the boy or girl of to-day and to stimulate imagination. (New York: Charles Scribner's Sons.)

VERSE FOR PATRIOTS, TO ENCOURAGE GOOD CITIZENSHIP, compiled by JEAN BROADHURST and CLARA RHODES, gathers together much old and some new verse on the themes which stir valour and love of country. The book is specially designed for use in schools or for children of preparatory school age and is perhaps best described as a modern version all in verse of the old school "reader" which was a mine of information and inspiration to the last generation. It includes such stirring old "war-horses" as "Horatius at the Bridge," Browning's "Incident of the French Camp," Whitman's "O Captain, my Captain," and Read's "Sheridan's Ride," and one section is devoted to the national hymns and war songs of various countries.

Among the poems which have grown out of the present war are included "In Flanders' Fields," "The Soldier," and "I Have a Rendezvous with Death," as well as other less known poems, among which "Belgium, the Bar-lass," by Madame Duclaux, merits reprinting:

"The night was still. The King sat with the Queen.
She sang. Her maidens spun. A peaceful scene.

Sudden, wild echoes shake the castle wall.
Their foes come crashing through the outer hall.

They rush like thunder down the gallery floor . . .
. . . Someone has stolen the bolt that bars the door!

No pin to hold the loops, no stick, no stave,
Nothing! An open door, an open grave!

Then Catherine Bar-lass thrust her naked arm
(A girl's arm, white as milk, alive and warm)

Right through the loops from which the bolt was gone:
"'Twill hold (said she) until they break the bone—

My King, you have an instant to prepare!"
She said no more, because the thrust was there.

Oft have I heard that tale of Scotland's King,
The Poet, and Kate the Bar-lass. (Men will sing

For aye the deed one moment brings to birth—,
Such moments are the ransom of the earth)

Brave Belgium, Bar-lass of our western world,
Who, when the treacherous Prussian tyrant hurled

His hordes against our peace, thrust a slight hand,
So firm to bolt our portals and withstand.

Whatever prove the glory of our affray,
Thine arm, thy heart, thine act have won the day."

(Philadelphia and London: J. B. Lippincott Company.)

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SEEN *on the* STAGE

(*Continued from page 61*)

numeraries; decree an entrance of Jeanne d'Arc, clad in silvery armour and seated high upon a snow-white horse; and the audience will cheer, and the most case-hardened of dramatic critics will have a hard time trying to hold back his tears. For this is drama. The drama began in the church,—an institution which exists for the purpose of stimulating a wished-for mood of worship in a gathered multitude, to the end that souls of men may be uplifted toward their ultimate salvation.

What is the use of fiction if it can not show us imaginable people who, in one way or another, are bigger than ourselves? The opportunity of the theatre is immense; for it may unlock for us the ivory gates that give upon immensity. Is it, after all, worth while to pay five dollars for the privilege of seeing the heroine of a bedroom farce dive under a bed, when the same expenditure of time and money might procure the great experience of awakening within us that quick response to the heroic which is evermore instinctive in a gathered crowd?

"When the high heart we magnify,
And the sure vision celebrate,
And worship greatness passing by,
Ourselves are great."

"ABRAHAM LINCOLN"

BECAUSE of the obtuseness of our American managers—for our managers are more to be blamed than our playwrights for the vacuity of our American drama—, it remained for an English poet, John Drinkwater, to discover the simple fact that a great emotion could be evoked from the gathered public by exhibiting upon the stage a hero so generally known and so unanimously worshipped as Abraham Lincoln.

Mr. Drinkwater has drawn a portrait of Lincoln that is faithful to the truth—if not, at all points, to the facts —of history. That is, very nearly, all that he has done; but it is enough. It is better to spend two hours in the imagined presence of one of the greatest heroes of all time than to spend a hundred evenings at the Winter Garden; and this the public knows.

Mr. Drinkwater's play is so extremely simple that either it is artless or else it is one of those rare works in which the highest sort of art succeeds in concealing itself. It exhibits six successive episodes in Lincoln's career. These episodes are not related logically to each other; but each of them shows the hero at some moment when he is required to make a decision that shall determine not only his own future, but also the future of his country. On past occasions, I have sometimes disagreed with the theory of William Archer that the element of crisis is the one most indispensable element of the drama; but, on this particular occasion, I am constrained to agree with Mr. Archer, because Mr. Drinkwater has undeniably succeeded in setting forth a satisfactory portrait of Lincoln by adopting the easy expedient of showing him at six successive turning-points in his career.

At a hasty glance, this play might be dismissed as a mere summary in dialogue of the high spots in Lord Charnwood's biography of Lincoln; but a closer study of the text reveals the fact that Mr. Drinkwater has written a piece that is surprisingly effective, not so much by reason of what he has done as by reason of what he has resisted the temptation to do. His drama is singularly beautiful in its reticence, and all the more impressive by reason of its shy and quiet dignity. It is so deliberately untheatrical that it could hardly have been composed by an author who was not a master of the theatre. Mr. Drinkwater does not overstate the case for Lincoln; instead, he understates it, and thereby stimulates the audience to erect a huge, heroic statue of this man of many sorrows.

The piece would have failed if the central part had not been performed by a satisfying actor; but the American manager—Mr. William Harris, junior, —was very lucky in discovering an actor, Frank McGlynn, who is almost ideally suited to the rendition of the rôle of Lincoln. Several of the other parts are admirably played,—notably the rôle of Seward, which is acted by John S. O'Brien. The scenic investiture designed by that sterling artist, Livingston Platt, is, in all details, harmonious to the occasion. But the main praise for the great success of "Abraham Lincoln" should be accorded to the theatregoing public.

"THE WAYFARER"

"THE WAYFARER," a religious chronicle-play by Dr. James E. Crowther, adapted and staged by Laurence H. Rich, was first produced last summer in Columbus, Ohio, as a feature of the centenary celebration of the Methodist Church. This production, augmented and improved, was brought to New York as a Christmas spectacle and housed in Madison Square Garden from December 15 to January 15. For this occasion, a great stage, a city block in width, was built across the east end of the Garden. Adjacent to the stage, many tiers of seats were reserved for choral singers in costume; and the rest of the building was arranged as an auditorium that seated five thousand spectators. Including the chorus and the orchestra, more than three thousand people took part in the performance. Our American habit of measuring matters mainly by their size is, of course, unfortunate; but, for all who are so minded, it may be interesting to state that "The Wayfarer" was by far the biggest play that has ever yet been staged in an indoor theatre in America.

A piece presented on so large a scale should appeal more to the eye than to the ear, and should tell a story that is simple and familiar. These requirements were admirably met in "The Wayfarer." The piece opened with a Prologue in a village of Flanders. There was a bombardment and a battle, and then the stricken inhabitants fled shrieking before the victorious invaders. "The Wayfarer," representing Mankind, looked on aghast at this calamity, and was very nearly persuaded to accept the insidious persuasions of Despair; but then Understanding appeared to him, to lead him through the vanished ages and teach him that the spirit of the living Christ, in every period, has emerged triumphant over adversity and doubt. A passion play, in six successive scenes, was then enacted, with the Wayfarer wandering through these vivid episodes, led by Understanding and haunted by Despair; and the spectacle rose to its culmination in an Epilogue, in which the many nations of the world thronged upward through the Portals of the Future, united at last in the spirit of Christ.

With the value of "The Wayfarer" as a piece of religious propaganda, the present writer is not primarily concerned; but, speaking merely as a dramatic critic, it is a pleasure to report that this production was admirable from the point of view of art. The

(*Continued on page 138*)

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SEEN *on the* STAGE

(*Continued from page 136*)

leaders of the Interchurch World Movement, who launched this undertaking, may be scandalized to find a professional reviewer comparing their spectacle with another "big show" whose intention was dissimilar,—namely, the overadvertised production of "Aphrodite"; yet the comparison is overwhelmingly in favour of "The Wayfarer."

The story of "Aphrodite" was dull and undramatic; whereas "The Wayfarer"—even for the non-religious—enjoyed the manifest advantage of telling one of the greatest stories in the world. The scenery of "The Wayfarer" was less gorgeous than that of the pagan spectacle, but was more serenely beautiful; and the costumes, though less lavish, were more lovely to the eye. The acting of "The Wayfarer" was emphatically more impressive than that of "Aphrodite." The title part was played by Walter Hampden—the greatest Hamlet of our generation; and he rose to a great height of glory in the final moment, when, robed in white, and standing at the summit of a lofty stairway, with a cross of golden light behind him, he flung the full power of his magnificent voice into the triumphal chant, "To our Lord Omnipotent be honour, praise, and glory evermore." Blanche Yurka, as Understanding, and J. Harry Irvine, as Despair, were thoroughly effective; and excellent performances were also contributed by Arthur Hohl, as Pontius Pilate, Paul Leyssac, as Bartimaeus, Ernest Rowan, as Simon Peter, and William Sauter, as an Aged Prophet.

But it was mainly in the matter of music that "Aphrodite" seemed a paltry thing in comparison with "The Wayfarer." The religious play was accompanied by an orchestra of a hundred pieces and a chorus of a thousand voices directed by Henry Hadley. Some of the music was composed by Mr. Hadley himself; but most of it was selected by him from the works of such great composers as Grieg, Verdi, Rossini, Handel, Goldmark, and Mascagni. The soloists who performed operatic parts upon the stage were adequate to the occasion; but it was the concerted power of the choral singing that made the greatest appeal to the emotions.

Mr. Rich can not be too highly praised for his stage direction of "The Wayfarer." His handling of the crowds was admirable, and was particularly notable for its variety. On one or two occasions, he adopted the ancient Greek expedient of sending on a running messenger who entered breathless from the orchestra; and the grand procession of the nations in the epilogue traversed the entire auditorium before thronging upward on the stage.

I have emphasized the merits of "The Wayfarer" as a mere theatric undertaking, because it is important for the casual public to understand that a piece may be a "good show" despite the fact that its intention is religious and its tone is reverent. In order that a spectacle should be beautiful, it is not at all necessary that its subject-matter should be licentious. The drama originated in the church; there is no reason whatsoever why the theatre and the church should not appeal to the same public; and it is a good thing for the theatre that the church, as an organization, should resume an intelligent interest in the art of the drama.

"MONSIEUR BEAUCAIRE"

BOOTH TARKINGTON, at present, is only fifty years of age; yet "Monsieur Beaucaire," which he wrote at the early age of thirty, has already been accepted as a sort of minor classic. It was a young book, written by a young author for young readers; and that is the main reason why it refuses to grow old. It was composed at a time when the costume novel was prevailing popular,—a time when those of us who were still in school or college were sitting up o'nights enraptured by such romances as Stanley J. Weyman's "A Gentleman of France." Fashions in fiction have changed, and the tone of Mr. Tarkington's stories has altered with them; yet, though in recent years this gifted author has written many novels more mature than "Monsieur Beaucaire," it may be doubted if he has ever written any story more delightful in its content or more perfect in its form.

At the behest of Richard Mansfield, a dramatic version was immediately made, in which the author was assisted by the experienced Evelyn Greenleaf Sutherland. Mansfield gave a great performance of the title part, and the piece was easily accepted by the public as one of the most attractive items in his repertory. Shortly afterwards, in London, the ingratiating Lewis Waller scored a great success with the same play. After Mansfield's death, Waller ventured—not without acclaim—to reproduce "Beaucaire" in the United States; but when the English actor, in his turn, was called away by the eternal summons, it seemed, at the moment, as if "Beaucaire" had died. We now know, however, that this play, throughout the intervening years, has not been dead, but only sleeping. A year or two ago, an imaginative manager, Gilbert Miller, conceived the happy thought of turning it into a romantic opera; and, in this latest aspect, "Monsieur Beaucaire" has reappeared, to delight large audiences in London and New York.

The score has been composed by no less noted a musician than André Messager. Compared with what we are accustomed to in comic opera, this music is astonishingly beautiful. It easily seems destined to go tripping down the future, hand in hand with Mr. Tarkington's text. Yet the text is not submerged beneath the music; for little, if any, of the dramatic value of the play has been lost in the libretto skillfully prepared by Frederick Lonsdale. The lyrics contributed by Adrian Ross are clever in themselves and—what is more important—are always pertinent to the action.

Music so superlative as that of Messager demands to be superlatively rendered; and this demand, in the American production, is not completely satisfied. Two of the leading parts, at least, are admirably sung, but one, at least, is sung unfortunately; yet, since the present writer does not pretend to be a critic of singing, it might be unfair to make the foregoing opinion more specific by distinguishing the performers by their names. The acting, on the whole, is excellent; and invaluable service is rendered by two experienced actors, Spencer Trevor and Lennox Pawle. Mr. Trevor, in the part of Rakell, contributes most of the wit that enlivens the entertainment and reveals at every moment an easy and confident command of the stage; and Mr. Pawle, who is well remembered in New York for his unctuous performance in "Pomander Walk," is as amusing as ever in the part of Bantison. The scenery and costumes are beautiful to look upon; and the entire undertaking has an air of aristocracy that is rare in the American theatre and confers credit upon Gilbert Miller.

(*Continued on page 142*)

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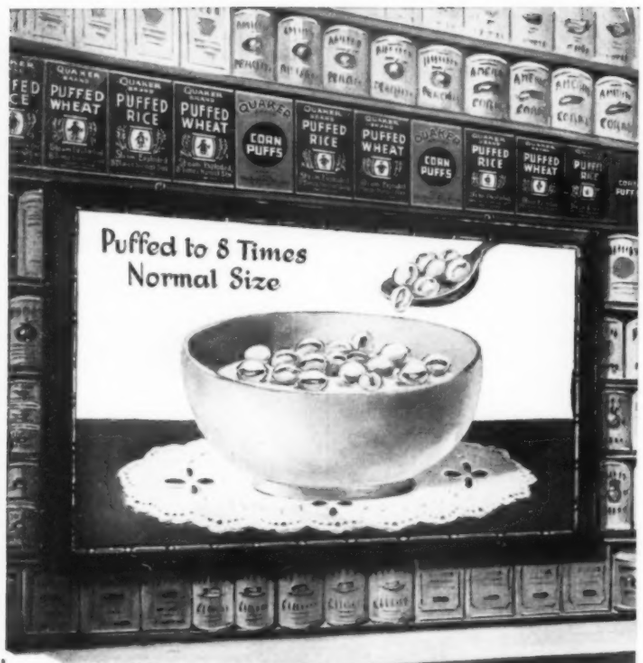

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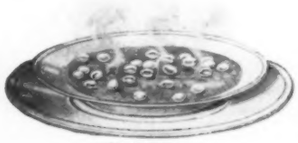

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they are crisp toasted wafers.

Puffed Wheat
Puffed Rice
Corn Puffs
Puffed Rice
Pancake Flour
Mixture

* * *

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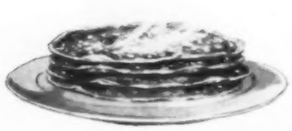

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FRENCH FABRICS "COME BACK"

(*Continued from page 45*)

tions as prune and beige, and eucalyptus green and white, as well as in dark blue with such bright shades as scarlet, emerald green, or yellow. Other new serges with dark foundations have for the sake of novelty brightly coloured lines of red, green, or blue broken into short sections like batons; there are several serges of this class and one with coloured spots scattered over it. A plaid with a large spot of embroidery in one of the squares is being introduced and still another novelty is a plaid in immense squares, more than a foot across, in black on grey or beige.

Like old Cordovan leather, this coat of matelassé cotton in soft neutral shades is vested in piqué

One of the new fabrics of last season which was very much liked by Callot, is a cashmere exactly like the plain centre of a Paisley shawl. This year a variety that is appearing has a spaced flower in mahogany and black on a beige, cream, or grey ground.

Very striking is a textile woven exactly like a Moroccan fabric with a white ground striped with groups of black threads and edged with triangles of black along the border. There is another fabric of Arab inspiration in heavy wool like a burlap striped with brown, black, or grey. Worthy of note is still another with an oyster white ground, striped or plaited with yellow, green, red, or blue, which suggests delightful sports costumes. Special materials for waistcoats, like the example which has an allover design in soft green, blue, yellow, mauve, black, and cream on a beige or grey ground, indicate the continued use of this supplementary garment, which the persistence of Louis XV fashions will retain in vogue. Another fabric has Koptic patterns in bright brown, Indian red, cream, and black, combined with beige and grey.

Among the plain materials should be noted one which is a fine crêpy wool in all colours, well adapted for plaiting. New varieties of this are useful and particularly attractive.

It is not always that cottons are as interesting as these. In cottons, we find two crêpes, Roumanian and Moroccan, used as a basis for designs, one a little heavier than the other, but both woven with a thick and a thin thread in a fashion which looks exactly like a hand-made product. Many of the designs are in the distinctively Roumanian reds and blacks, others are in reseda green, soft tan, dull red, mauve, or grey with white or cream.

Fine voiles and piqués also find place in this collection. Many of the voiles are so fine as to indicate a frilled and flounced mode, for they are too thin and fragile to be used in single thicknesses for straight modes. Sometimes, the voile is combined with the Roumanian crêpe, as in one very attractive fabric with a Tanagra suggestion, which is well adapted to interior decoration. This material has a band of cream crêpe alternated with a band of thin black voile, the latter embroidered with Tanagran figures in Indian red, while another narrower band of the voile has a band of deer taken from a Greek vase.

Occasionally, the voiles have patterns in very shiny silk. An example of this is a rather fine white voile plaided with black and with a white silk flower in alternate squares. Another has a fern pattern in raised silk. One of the novelties consists of silk and cotton woven in colours, while another material has wide bands of silk alternated with voile and dotted with silk spots.

There are voiles with small coloured spots scattered all over them and voiles with dark backgrounds with a spaced design in metal threads and colours, of which one example is intended for blouses. Another voile, remarkable for the use of six colours,

(*Continued on page 142*)

A cotton with oval spots is combined with a special waistcoat material. The lampshade, the pillow, the curtain galloon, and the fabrics on the table and sewing-stand are all new

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SEEN *on the* STAGE

(*Continued from page 138*)

"ONE NIGHT IN ROME"

EVER since she scored her great success in "Peg o' My Heart," Laurette Taylor has appeared only in plays that have been written by her husband, J. Hartley Manners, and this author has written plays only for his wife. It might have seemed, in theory, that so close a partnership would, in the long run, become stultifying to the art of one or both of the collaborators; but, in fact, the contrary has been the case. The formula of "Peg" was very simple, both for the author and for the actress; and it would have been an easy matter for Mr. Manners to have gone on writing "Peg," and for Miss Taylor to have gone on acting "Peg," under slightly different guises, to the end of their collaborative days. This temptation they successfully resisted. None of Miss Taylor's other parts has at all resembled "Peg," except the leading rôle in "Happiness"; and it is mainly by virtue of her insistent versatility that she has grown to be regarded as the foremost character actress in this country. It is evident, also, that Mr. Manners has not confined his ambition to writing "vehicles" for the popular actress who invariably appears in his plays. He is an author in his own right; and whatever opinion may be held regarding the comparative value of this or that particular composition, it must be admitted that he nearly always has something to say.

"One Night in Rome" is one of the poorer plays of Mr. Manners; but it contains an interesting part for Miss Taylor, which permits her to contribute one of the finest performances of her career. The piece begins with an excellent first act,—one of those good first acts with which, according to an ancient adage of the theatre, hell is paved. This act is set in the consulting room of a famous fortune-teller in London. She calls herself Madame L'Enigme; but in aspect and in accent, she is not French, but Italian. She is visited successively by several members of a distinguished family; and, while pretending to read their palms, she analyzes their characters, tells them of their faults and failings, and gives them excellent advice. By this easy device of exposition, the characters of all the leading people in the play are drawn in a series of short incisive dialogues. Toward the end of the act, Madame L'Enigme becomes particularly interested in the psychologic case of the young man of the family, and is consequently pleased to accept an invitation to go down to their country place to appear at a garden fête for charity.

After this interesting start, Mr. Manners' play lay still before him; but it soon becomes apparent in the second act that he has not been able to make up his own mind as to which of two or three quite different plays he wanted most to write. At times he tells us in the lines that he is trying to write a psychologic drama on the subject of fear. The hero, although he has been decorated for physical bravery in the war, is inhibited from the full expression of his own nature by an underlying mental timidity; and the heroine sets out to cure him, though she herself is haunted by an almost overmastering fear. This psychological material, however, is forgotten at the climax in favour of a scene of plot whose mechanism is as stale as that of any of those passages of Scribe's that Heine used to hiss. The third act takes us into still another play. It is devoted almost entirely to a retrospective narrative of something that has happened long ago in the heroine's past, "one night in Rome,"—an incident that seems for a time discreditable to her, until at last she succeeds in explaining it away to every one's satisfaction.

Thus, the piece as a whole is fumbling and uncertain in subject matter and faltering in structure. It seems to have been written several months too soon, before the author's purpose had cleared itself up in his own mind. Yet the characters are interesting; and much of the dialogue is admirably written. A word should also be said in praise of the settings designed and executed by that able artist, Rollo Peters.

FRENCH FABRICS "COME BACK"

(*Continued from page 140*)

has a small closely spaced figure in yellow, blue, pink, black, purple and gold on white.

Many of the cottons have a plain crêpe background. One has a Roumanian design widely spaced and heavily embroidered in such colours as magenta, mauve, soft green, beige, black, or tan. There is a fabric patterned in a highly raised oval spot like coffee beans in rose, blue, or green, which is also found embroidered on plain satin. The crêpy background of another is corded in yellow, brown, blue, black, or red, and suggests itself for sports clothes. One of the Roumanian crêpes is white striped wit'. yellow and patterned in black. Moreover, gold and silver threads in allover designs on cotton crêpe backgrgounds are found again this year.

Novelties among the piqués include a matelassé fabric which would be delightful for jackets with plaited white linen or plain piqué skirts, and a white piqué embroidered with wave-like lines in old-blue, tan, or grey, suggests itself for tunics and waistcoats with summer tailleurs, and for trimming on summer frocks. Also for trimming, making most attractive collars, and for country or beach wraps is a shaggy cotton material.

Among the galloons, a very great novelty is one about eight inches wide, which consists of a white open-square mesh through which a narrow magenta cotton ribbon, embroidered in old-green and white has been run. This suggests itself as a trimming for summer gowns and also, to the resourceful, as a charming finish for curtains in the summer cottage. Another galloon of bright colours in red and black or white or a pattern of blue and white against red may be used exactly like the embroidery on Roumanian peasant clothes. A striking trimming is a triple galloon which is for binding the edges of coats or frocks in such a fashion that the binding shall show red on one side, white on the other, while a thin line of green runs along the middle. That effective use will be made of this by the couturiers is certain, for it offers a very wide range of possibilities.

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CHAMBERMAID — Fine chambray dress, any color, plain or striped, $5. Scalloped apron, collar and cuffs, $2.50. Head bow, 35c.

PARLOR MAID—Imported English mohair uniform, gray or black, $16.50: navy or brown, $20. Imported Irish poplin, black, $9: colors, $12. Black French sateen, $7. Headpiece of broad ribbon and organdy, $8. Apron, collar and cuffs, $5.50.

NURSE—Coat of English serge in navy or gray, $50. Bonnet, $16.50: without veil, $12.50. Collar and cuffs, 70c.

129 EAST 34th ST., NEW YORK

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Columbia Six

A Car of Poise

The charm of perfect poise! You will recognize it instantly in Columbia Six enclosed models.

How we admire it in an individual! That assured, confident appearance which distinguishes the business leader from the failure—the successful debutante from her boarding school sister.

Today with the motor car playing such an intimate part in every activity the confidence that springs from owning a "correct" car is fully as vital to business or social success as that which comes from faultless clothes.

"Perfect poise" well expresses the looks and actions of the Columbia Six.

The artistic moulding of the body lines—the richness and perfect harmony of the furnishings and fittings—the responsiveness and thorough dependability of the car—the knowledge that every mechanical part will function promptly and correctly at any time in any weather—these give to the Columbia Six and to the Columbia owner real poise—a sense of correctness and fitness for even the most distinguished occasion or company, that is a source of lasting delight.

Poise has been achieved in the Columbia as in an individual, by careful study to perfect each detail—both of appearance and of basic character.

Radical bizarre effects, today common in motor car designing, have been avoided.

Columbia "poise" comes from sound, fundamental qualities that make it lasting—care in designing—goodness of materials and thoroughness of workmanship.

Prices—Five-Passenger Touring Car, $1695; Four-Passenger Sport Model (Five wire wheels included), $1845.00; Two-Passenger Roadster (Five Disteel wheels included), $1845.00; Four-Passenger Coupe, $2850.00; Five-Passenger Touring Sedan, $2850.00. *Prices F. O. B. Detroit.*

COLUMBIA MOTORS COMPANY
DETROIT
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For the Mechanically Inclined

When you examine the mechanical details of the Columbia Six you will find much of the confidence which the Columbia Six inspires comes from the elimination of most of the troubles of motor car driving. For example, Columbia thermostatically controlled radiator shutters have banished cold weather troubles, such as hood-covers, hard starting, slow warming up and increased gasoline consumption.

Specifications

Timken Axles — Continental Red Seal and Rutenber Motors—Detroit Pressed Steel Company Frame—Radiator with "Sylphon" Thermostatically Controlled Shutters — Spicer Universal Joints—Borg & Beck Clutch—Durston Transmission Detroit Steel Products Company's Springs—Gemmer Steering Gear—Auto Lite Starting & Lighting—Atwater-Kent Ignition — Stromberg Carburetor—Prest-O-Lite Storage Battery—Painting and Trimming by American Auto Trimming Company — Pantasote Top — Firestone Tires.

Gem of the Highway

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THE CAREY PRINTING CO. INC.
NEW YORK

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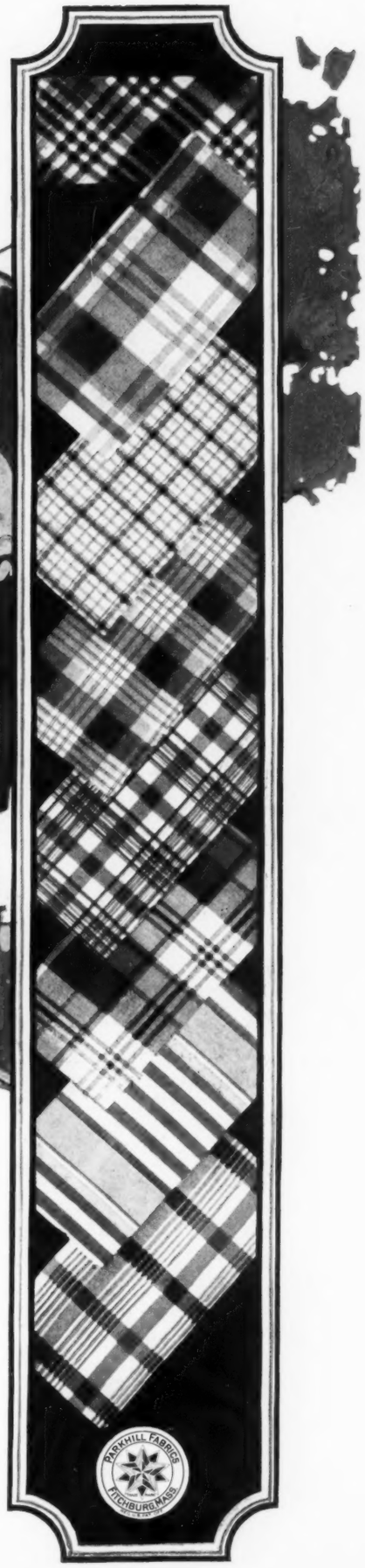

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